DOCUMENT RESUME

ED 163 955 IR 006 545

AUTHOR Anderson, Barbara E.
TITLE The Art and Literature of Motion Pictures. A Study in Bibliographic and Filmographic Control.
PUB DATE 78
NOTE 73p.; Some figures and tables are illegible

EDRS PRICE MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS Archives; *Bibliographies; *Cataloging; Classification; *Filmographies; *Films; Film Study; Literature; Literature Guides; *Literature Reviews; Periodicals

ABSTRACT

This survey of efforts in the bibliographic control of film literature includes a review of cataloging practices for motion pictures, an analysis of the handling and control of the major works about motion pictures, a comparison of the major film cataloging codes used in the United States, Great Britain, and Europe, and a survey of the major filmographies in existence. The section on the literature of films includes major bibliographies, periodical guides, biographical handbooks for the study of motion pictures, sources of archival collections, and a section on the classification of film literature. Major strengths are identified, i.e., the recent film catalogs of the American Film Institute and the British Film Institute and comprehensive and specialized bibliographies for published monographic literature. The weaknesses indicated lie in the coverage of periodical literature and biographical information on the lesser known personalities, with a major gap in the collecting and cataloging of filmscripts and screenplays. A bibliography is included. (Author/JEG)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U S DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED163955

THE ART AND LITERATURE OF MOTION PICTURES

A Study in Bibliographic and Filmographic Control

Barbara E. Anderson

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Barbara E. Anderson

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

IR006545

1978
School of Library and Information Studies
University of California, Berkeley

TABLE OF CONTENTS

I. INTRODUCTION 1
Scope 4

II. FILMOGRAPHY 5
A. Cataloging Practices for Motion Pictures 5
1. U.S. Copyright Office 6a
2. Library of Congress/Anglo-American Cataloging Rules . . 8
3. Unesco 9
4. British Film Institute/Aslib 11
5. Library Association 15
6. Federation International des Archives du Film 16
7. American Film Institute 16
8. Summary of Principle Film Cataloging Codes 17
9. Codes for Educational Film Cataloging 19
10. Special Systems and Problems 20
11. Reviews of Film Cataloging Codes 21
B. Catalogs of Films 22
1. Comprehensive Filmographies 22
2. Selective and Specialized Filmographies 31
C. Filmscripts 34

III. FILM LITERATURE 38
A. Published Works 40
1. Bibliographies 40
2. Periodicals 44
3. Biographical Information and Handbooks 50
B. Archival Works 53
C. Classification of Literature About Films 57

IV. SUMMARY 65

BIBLIOGRAPHY 67

ILLUSTRATIONS

Figures

1. U. S. Copyright Office. Motion Picture...Catalog Entry 7
2. U. S. Library of Congress. Films... Catalog Entry 8
3. Unesco. International Rules...Entry 10
4. British Film Institute Library Entry 12
5. Film Title Index Entry 13
6. British National Film Catalogue Entry 14
7. American Film Institute Catalog Entry 16
8. Gifford's British Film Catalog Entry 28
9. Early Dewey and LC Classification of Motion Pictures 57
10. Expansions of LC and Dewey Schedules for Motion Pictures . . . 58
11. AFI Adaptation of the LC Schedule in the TRs 59
12. AMPAS and MOMA Adaptations of the Dewey Schedule 60
13. BFI/CFI Expansion of UDC Schedule 61
14. FIAF (Draft) Classification Schedule for Film Literature . . . 62
15. FIAF Combination With UDC 63
16. Extreme Detail of FIAF Schedule 63
17. Excerpt from FIAF Classification Schedule Index 64

Tables

1. Principle Film Cataloging Codes 18
2. Comprehensive and/or National Filmographies 30
3. Comprehensive Film Literature Bibliographies 41
4. Selective and/or Annotated Film Literature Bibliographies . . . 43
5. Beginning Dates of Periodical Publications in Ulrich's 45
6. Major Periodical Indexes for Film Literature 46
7. 1976 H. W. Wilson Index Coverage for Film Literature 48
8. Biographical Directories of Film Personalities 51
9. Film Handbooks, Dictionaries and Engyclopedias 52
10. Major Film Archives of the United States 55

I.

INTRODUCTION

Film as an art form has only recently become a respectable field of study. Suffering in its early years from the stigma of being considered merely an entertaining novelty, it has nevertheless developed a sizable quantity of literature. Writings about motion pictures vary from simple gossip columns about actors and actresses to serious analytical and critical works on film making, to the development of cinematic theory. The most obvious type of film literature, and perhaps the most widely known, is that of film reviews and criticism. These range from publications in the popular daily and weekly press to more serious reviews aimed at the film scholar in a number of specialized film journals. Other writings about film range from the serious studies of its artistic, economic, sociological, and technical aspects to simple memoirs and promotional biographies of actresses, actors, producers or directors who happen to be in the news. There has been less writing about film history and aesthetics because of the newness of its respectability as an art form worthy of study.

As with most scholarly studies in the arts and humanities, there is a need for information of several types to allow for serious analyses and criticism. Important to researchers in film history and criticism is information on the source materials from which screenplays are developed. If original, the same concern for the manuscript forms of the screenplay exists as for literary material. (Fielding, p.3) Also important to this type of scholarship is the chronology of the material used for presentation in the film, as

well as determination of authenticity and attribution of the works. In the case of motion pictures, this problem is multiplied as there are many individuals responsible for the production of a film, i.e. producer, director, screenwriter, film editor, cast. Biographical information about the individuals connected with production of films is necessary for the same reasons as it is for serious studies of a literary author. In the case of certain film personages (most notably film directors and screenwriters) a knowledge of the work presupposes complete acquaintance with the antecedents in the life of the individual. There is also the question of placing the film in relation to the society in which it was produced, i.e. its relation to the ideas and the manners of its time. Along with this is the question of the success or the influence of the work. Placing the film in its historical and artistic perspective involves a recognition of the societal and cultural milieu in which the film is produced as well as the mix of the various art media necessary to film production.

The needs of bibliographic control of film literature are two-fold. First is the need to record the films in a manner in which basic details about such media can be retrieved without viewing them. The use of these records is similar to that as for books, i.e. for verification of details and for selection for use. The major factor which must be considered here is that a film must as far as possible be selected through surrogates, i.e. catalogs and similar entries, without actually being handled. There is now browsing capability. What this implies is that the descriptive detail of a film may have to be far greater than that for an equivalent book. Special features of the cataloging of films as they differ from books are the need for a listing of not only the production credits (i.e. producer, director, writer, film editor, etc.) which are comparable to book cataloging practices, but also it must list the perfor-

mers, and often this means listing the total cast and the parts they played. Also needed is a summary of the story and notes about its relationship to printed versions, if any. (Horner)

The second issue in bibliographic control of film literature is the provision for the organization of, and access to, information about films and their production and about the principal individuals involved in their production. This type of film literature has two facets: published works on the cinema and archival materials relating to film production. Of the published works, the obvious needs are for comprehensive bibliographies on the history, sociology, theory, and artistic qualities of films and about all facets of motion picture production. The bibliographies of monographic works on film as well as the specialized periodical indexes are of primary interest here. Related to this are the periodical indexes which index all manner of articles relating to films, in both specialized film journals and the popular press. Published biographical information about personalities in the film industry are also needed; this includes sources of such information of a directory, monographic or periodical article nature.

The need for film archive collections of primary source materials relating to the production of films for film scholars is also apparent. Collections of the basic records such as original manuscripts of screenplays, art director's models, blueprints, costume sketches, censorship records and the like are important for scholars. A few archives of this sort exist; a discussion of their needs and of the needs for more care in preservation of this kind of information will be considered in this study.

Recently several authors have attempted to prepare guides to the literature of film studies. These guides vary in approach from those intended for the interested film buff, to those for the serious film scholar. A review of the most important works of this type will be given.

Scope

The scope of this paper will be limited to the study of film literature as it relates to the medium as an art--its theories, reviews and criticism, genres and the cataloging of the works themselves. Emphasis will be on works relating to feature films and film shorts and documentaries from an artistic point of view. Only brief mention will be made to educational films and newsreels. Television films are also omitted, not because of their lack of artistic point of view, biographies of individuals in the film industry, theory and criticism of films and the historical and sociological bonds to filmmaking. Special film archive collections will also be noted.

Some attempt will be made to asses the coverage and overlaps of the major film periodical indexes. An analysis of the strengths and weaknesses of the various facets of bibliographic control will be made. An attempt will be made toward international coverage, but, most of the discussion will be on American and British works.

II.

FILMOGRAPHY

The term "filmography" is widely used in the literature of cinema and film studies. The recent supplement to the Oxford English Dictionary gives the only definition that this writer has been able to locate: "a. A list of films of a particular director, producer, actor, etc., or of those dealing with any particular theme. b. The systematic description of, and information about, films." The OED cites 1962 as the first date of use of the term.

In this chapter, both meanings of the term will be applied in seeking the technical methods of description of films and listings of films. (I suppose one might call this "filmographic control".) Information about films of a critical or historical nature and about the individuals who participate in their creation will be covered in the next chapter.

A. Cataloging Practices for Motion Pictures

The most important of the published guides for the cataloging and handling of motion pictures in a systematic way date from the early 1950s. Since the practice is fairly recent, there has been a great deal of collaboration in the development of such codes so the variations between them are not as great as they are in the book world. Many of the problems of film cataloging reflect those of the work with printed materials: form of personal names, corporate authors, geographical entries, transliteration, etc., but perhaps the most distinctive discussion in film cataloging as it differs from work with printed materials is the choice and form of the main entry.

For films, unlike printed materials, the title is usually regarded as more significant than "responsibility for production". Indeed, responsibility for production is usually a shared activity involving a large number of individuals and is difficult to determine. Thus, most cataloging codes for films select a form of title for main entry. The problem then is what form of the title? Films are often re-released in different countries under titles other than the original, sometimes with translated titles, sometimes with variant spellings from transliterations, etc. The greatest discrepancy between the existing film cataloging codes is in regard to this factor--the choice of the original title in the vernacular language of the country of the producer, or the choice of the title of the film at hand? (Grenfell) To a greater degree than with books, a film issued under various titles with dubbed in sound or subtitles elicits film criticism and publications about actors, directors, and the like in many languages. Dependence on the quality of the translation is not as vital as with literature and thus there are stronger advantages to having a uniform title for film records.

American practice has tended to use the release title of the copy of the film on hand as the main element of the catalog record. This practice was used first by the U.S. Copyright Office, then continued by the Library of Congress and appears to be that now used by the American Film Institute. The Unesco code also endorses the use of the title of the film on hand, even to giving examples of cataloging of the same film under titles in several languages. It is the code of the British Film Institute that dictates main entry under title of original release in the country of origin. The influence of the BFI is considerable in the motion picture world, thus uniformity of rules of entry has not yet been achieved. The Federation International des Archives

du Film (FIAF) has been working on a cataloging code for films and film literature. The Federation is comprised of representatives from both the American and British film institutes as well as from similar agencies in other major film producing countries. A committee prepared a draft form of the code for publication in 1975. Unfortunately, no copy of this draft was available for examination when this paper was prepared.

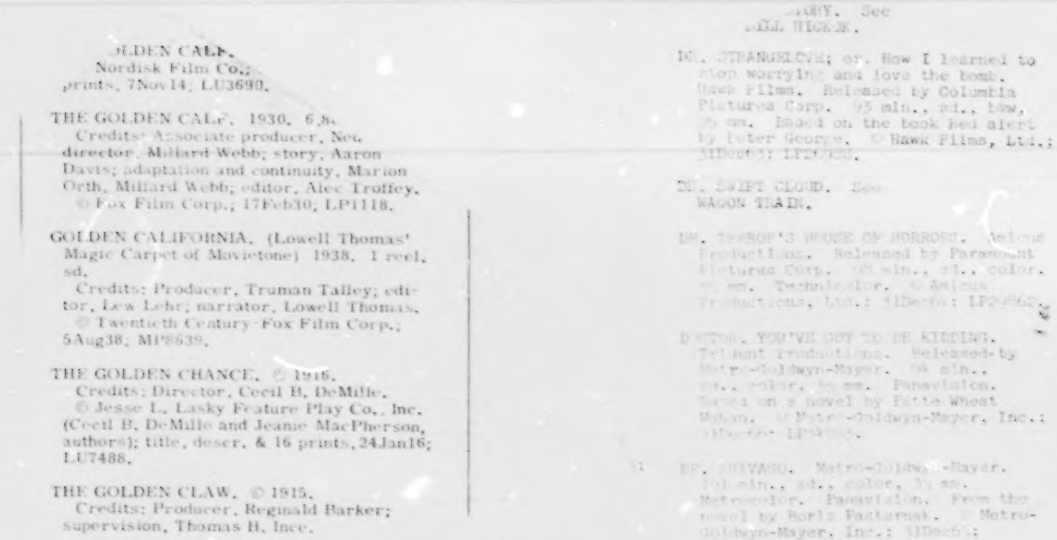
A brief review of the major film cataloging codes follows:

1. U.S. Copyright Office

Early on, the United States Copyright Office sought to draw up rules for listing the motion pictures deposited for copyright. Beginning in 1946, films were cataloged in the Copyright Office on the basis of information formulated by the Motion Picture Project and subsequently adjusted by tabulated answers to questionnaires regarding the elements of importance. The Copyright Office has been issuing lists of motion pictures deposited since 1951 with retrospective coverage to 1894. A sample of the U.S. Copyright Office catalog entry is given in Figure 1 on page 7.

Figure 1

U.S. Copyright Office. Motion Picture... Catalog Entry



OLDEN CALF.
Nordisk Film Co.;
prints, 7Nov14; LU3690.

THE GOLDEN CALF. 1930. 6 ½.
Credits: Associate producer, Nev. director, Millard Webb; story, Aaron Davis; adaptation and continuity, Marion Orth, Millard Webb; editor, Alec Troffey. © Fox Film Corp.; 17Feb30; LP1118.

GOLDEN CALIFORNIA. (Lowell Thomas' Magic Carpet of Movietone) 1938. 1 reel, sd.
Credits: Producer, Truman Talley; editor, Lew Lehr; narrator, Lowell Thomas. © Twentieth Century-Fox Film Corp.; 5Aug38; MP8539.

THE GOLDEN CHANCE. © 1916.
Credits: Director, Cecil B. DeMille. © Jesse L. Lasky Feature Play Co., Inc. (Cecil B. DeMille and Jeanie MacPherson, authors); title, descr. & 16 prints, 24Jan16; LU7488.

THE GOLDEN CLAW. © 1915.
Credits: Producer, Reginald Barker; supervision, Thomas H. Ince.

THE GOLDEN CLAW. 1915. 5 reels
ngle Film Corp. (C. G
5Dec15; LP1

ORY. See
ALL HICKS.

DR. STRANGELOVE; or, How I learned to stop worrying and love the bomb. Hawk Films. Released by Columbia Pictures Corp. 93 min., sd., b&w, 35 mm. Based on the book Red alert by Peter George. © Hawk Films, Ltd.; 31Dec63; LP25[illegible].

DR. SWIFT CLOUD. See
WAGON TRAIN.

DR. TERROR'S HOUSE OF HORRORS. Amicus Productions. Released by Paramount Pictures Corp. [illegible] min., sd., color, [illegible] mm. Technicolor. © Amicus Productions, Ltd.; 31Dec65; LP2[illegible].

DOCTOR, YOU'VE GOT TO BE KIDDING. Tetuan Productions. Released by Metro-Goldwyn-Mayer. 94 min., sd., color, 35 mm. Panavision. Based on a novel by Patte Wheat Wilson. © Metro-Goldwyn-Mayer, Inc.; 31Dec65; LP[illegible].

DR. ZHIVAGO. Metro-Goldwyn-Mayer. [illegible] min., sd., color, 35 mm. Metrocolor. Panavision. From the novel by Boris Pasternak. © Metro-Goldwyn-Mayer, Inc.; 31Dec65; LP[illegible].

"DR. DOCTORS AND THE NURSES". P[illegible] Productions. Approx. [illegible] min., sd., b&w, 16 mm. [illegible] film with C[illegible] College"

A film cataloging committee met regularly at the Library of Congress with representatives of the Office of Education and the National Archives to draw up rules which would be as widely useful as possible. All monographic-type films which were being registered for copyright were being given descriptive cataloging treatment. "This preliminary code of rules called for entry under title, the inclusion of limited cast and credits and a major innovation--a brief synopsis of the content of the film based on the 'descriptions' deposited with the copyright applications." (Clugston, p.36) This description, as will be noted above in the example does not appear in the Copyright Office publication, but rather, in the Library of Congress publications.

2. Library of Congress/Anglo-American Cataloging Rules

The first rules of the Library of Congress for the cataloging of films appeared in a preliminary edition in 1953. The work was issued in a second preliminary edition in 1958 and eventually as a publication of the Descriptive Cataloging Division of LC in 1965.

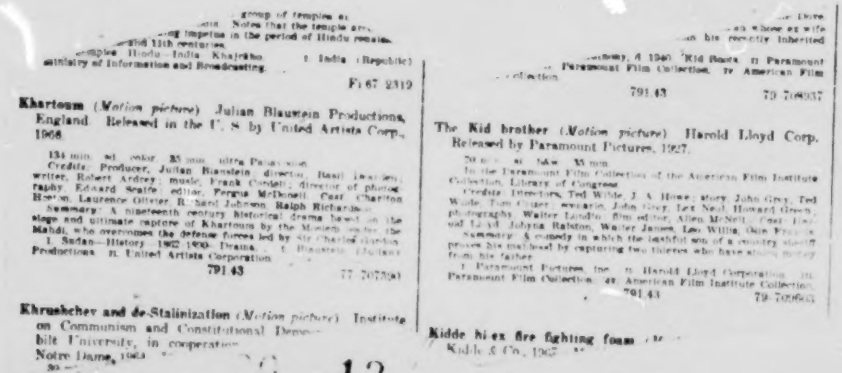
U.S. Library of Congress. Descriptive Cataloging Division. Rules for Descriptive Cataloging in the Library of Congress: Motion Pictures and Filmstrips. Washington, D.C.: 1st preliminary edition, 1953; 2d preliminary edition, 1958; 1st edition, 1965.

Anglo-American Cataloging Rules. North American text. Chicago: American Library Association, 1967. Ch. 12. Motion Pictures and Filmstrips.

The AACR has superceded most of the earlier LC code. Much of the LC code was transferred bodily into the AACR, even the examples remain the same. The early code was endorsed by the American Library Association and obviously was intended to be used in conjunction with ALA 1949. (Horner) Both works call for the main entry under the release title of the copy at hand. The original title of the film is supplied in the vernacular language of the country in which produced, if different. The LC code calls for the date of the film to be recorded as that of the film on hand; the newer AACR edition indicates that both date of film on hand and date of original release (or making) should be indicated if they differ. A sample of the present LC/AACR entry is given below.

Figure 2

U.S. Library of Congress. Films... Catalog Entry



Khartoum (*Motion picture*) Julian Blaustein Productions, England. Released in the U. S. by United Artists Corp., 1966.

134 min. si. color. 35 mm. ultra Panavision.
Credits: Producer, Julian Blaustein; director, Basil Dearden; writer, Robert Ardrey; music, Frank Cordell; director of photography, Edward Scaife; editor, Fergus McDonell. Cast: Charlton Heston, Laurence Olivier, Richard Johnson, Ralph Richardson.
Summary: A nineteenth century historical drama based on the siege and ultimate capture of Khartoum by the Moslem leader the Mahdi, who overcomes the defense forces led by Sir Charles Gordon.
1. Sudan—History—1882-1900—Drama. I. Blaustein (Julian) Productions. II. United Artists Corporation.
791.43 77-20739(m)

Khrushchev and de-Stalinization (*Motion picture*) Institute on Communism and Constitutional Democracy, Catholic University of America, in cooperation with the University of Notre Dame, 1963.

F167 2319

The Kid brother (*Motion picture*) Harold Lloyd Corp. Released by Paramount Pictures, 1927.

Paramount Film Collection. IV. American Film Institute Collection.
791.43 79-706037

Kidde hi ex fire fighting foam (*Motion picture*) Kidde & Co., 1967.

Of interest in this code is the addition of a summary, more complete credits and subjects from the Library of Congress Guide to Subject Headings.

There has recently been concern in the United States with the automation of catalog records. The Library of Congress has already prepared a guide to the MARC format for films.

> U.S. Library of Congress. MARC Development Office. Films: A MARC Format; Specifications for Magnetic Tapes Containing Catalog Records for Motion Pictures, Filmstrips, and Other Pictorial Media Intended for Projection. Washington, D.C.: 1971.

The preface to this work indicates that the rules for entry and description follow the proposed revision of Chapter 12 of the AACR.

3. Unesco

In 1953, Unesco sponsored a Conference on International Standards for Film Cataloging. Held in Washington, D.C., its purpose was to examine the possibility of development of standards which would be initially acceptable for catalog description, appraisals, and the reporting of data on the availability of educational films and filmstrips. Agreement was reached on the principle that it is practicable to establish international standards for cataloging of films and on the use of 3" X 5" cards. It was also agreed that the currently used practices for the descriptive cataloging of films as used in the LC and the British Film Institute should be the basis for development of a code for descriptive catalog entries. (Conference...Report, p.3) Unesco subsequently produced an internationally compiled code in 1956.

> Unesco. Department of Mass Communications. International Rules for Cataloging of Educational, Scientific, and Cultural Films and Filmstrips on 3" X 5" (7.5cm X 12.5cm) Cards. Preliminary ed. Paris: Unesco, 1956.

In an attempt to cater to all nationalities and to provide assistance to

the needs of developing countries, the Unesco publication outlined three basic operations: a) to describe a film, b) to evaluate a film, and c) to indicate its availability, both nationally and internationally. It planned that each film would have four main entry cards: basic entry, evaluation card, and international and national availability cards. It was thus meant to be something of a combination of a local-holdings catalog and a union catalog. (Horner).

Figure 3

Unesco. International Rules... Entry

The CATHODE RAY OSCILLOGRAPH (Film) U.K.53-95-a
Radio Research Board, London, U.K., 1952. Made by Gaumont British Instructional

32 min., sd., b&w, 35mm., 16mm. (History of engineering series, No.3)

Related filmstrip: Cathode rays
Credits: Technical adviser: Sir Robert Watson-Watt
Summary: Construction and application of the oscillograph in radio research

U.D.C. 621.317.755. Series: History of engineering No.3

British Film Institute

The CATHODE RAY OSCILLOGRAPH (Film) U.K.53-95-b
Contents: The necessity for a new instrument for radio research is demonstrated by showing the failure of needle and mirror voltmeters at frequencies much below those found in radio research. The construction of the cathode oscillograph is clearly explained and the function of each part demonstrated. The use of the time base and the application of the oscillograph, the determination of the height of the ionosphere and the degree of ionisation of the upper atmosphere are also shown.
Comments: Authoritative and convincing. Photography excellent throughout. Lucid commentary to the print. Apart from the application of the general theory of the composition of the wave forms and simple periodic vibrations, the electrical aspect of the film is valuable in the hands of lecturers appreciating the full implication of the production.
Type: Instructional
Grading: Higher and technical teaching: highly recommended.
Evaluator: C.F.F. Panel for Technical Films

British Film Institute

The CATHODE RAY OSCILLOGRAPH (Film) U.K.53-95-c
Versions: 1 English; 2 German; 3 French (sub-titles)
Owner of rights: Radio Research Board, 3 Brunswick Lane, London, W.C.1.
Comm. distr.: Gaumont British Instructional, Film House, Wardour Street, London W.1; 35mm.: B; C
Non-comm. distr.: Aspla Productions, 217 Belmont Lane, London, W.C.1; 16mm.: A; C; Educational Inst.
TV distr.: Television International, 31 Perton Avenue, London, W.5; Clearance Areas: all countries; sound: countries Bern Conv.; 35 & 16mm.: Ab
Certified for purpose Unesco A.V. Agreement; Certificate U.K. Ministry of Education

Der KATHODENSTRAHL- OSZILLOGRAPH (Film) U.K.53-95-a1
German dubbed version of: The Cathode Ray Oscillograph. Radio Research Board, London, U.K. 1952. Made by Gaumont British Instructional

32 min., sd., b&w, 35mm., 16mm. (Serie: Die Geschichte der Ingenieurswissenschaft)

Related filmstrip: Kathodenstrahle.
Credits: Commentary writer Prof. P. Schultz.

British Film Institute

German version

L'OSCILLOGRAPHE A RAYONS CATHODIQUES (Film) U.K.53-95-a2
French sub-titled version of: The Cathode Ray Oscillograph. Radio Research Board, London, U.K. 1952. Made by Gaumont British Instructional.

32 min., sd., b&w, 35mm., 16mm. (Série: L'Histoire des sciences techniques)

Related filmstrip: Les rayons cathodiques.
Credits: Sub-titles by Dr. A. Dumesnil.

British Film Institute

French version

The choice of title entry for the Unesco rules is that of the release title of the copy in hand. The title is transcribed as given in the film, including alternative title or subtitle. Foreign language versions are given special cataloging with references to the original title, if available. Grading and evaluation of the film is part of the process of cataloging. Grading is in terms of audience for whom intended and evaluation in terms of a six point scale ranging from Highly Recommended to Not Recommended. This appears to be the only official code that calls for this kind of record in cataloging.

As will be noted, the Unesco rules call for the usual filmographic information regarding physical description of the film, production information, and series. Also included is a UDC number and a short one-line summary. A fuller description is given in the Contents and Comments notes. Unique to the Unesco code is a special reference number indicating country, year, and accession number (e.g. U.K. 53-93). This system has never been widely adopted, but at least one person has pondered its possibilities in terms of ISBN or ISSN equivalents for films. (Horner, p.160)

4. British Film Institute/Aslib

One of the most impressive codes for cataloging films is that devised by the British Film Institute for use with the National Film Archives and the British National Film Catalogue. The BFI film library is one of the largest of its kind in the world; it has devoted attention to the cataloging of films of all types--feature, educational, newsreel, and television productions. The sections of the code on cataloging of television productions are often referred to with special importance. Also, of special attention, the BFI has pioneered in using the subject approach of UDC, and more recently, in subject cataloging

using PRECIS guidelines. "The code is bibliographic-oriented by its very nature as a master code for the recording of film archives." (Horner, p.165)

London. National Film Archives. Cataloguing Department. Rules For Use in the Cataloguing Department of the National Film Archive. 5th rev. ed. London: British Film Institute, 1960.

Aslib. Film Production Librarians' Group. Cataloguing Committee. Film Cataloguing Rules. London: 1963.

The Aslib rules are basically an update to the BFI ones, using the same examples with minor adjustments. Its chief difference from the LC/AACR code is the requirement that the form of the title be that of the original release in the vernacular language, regardless of that of the copy of the film on hand. Thus, a great deal of bibliographic searching is often necessary for local librarians to catalog according to these rules.

Figure 4

British Film Institute Library Entry

TITLE: BLACKMAIL — LOCATION NO. 198 I

STUDIO: Elstree Studios, Herts.
PRODUCTION CO.: British International Pictures (B.I.P.)
PRODUCER: [John Maxwell]
DIRECTOR: Alfred Hitchcock
ASSISTANT DIRECTOR: Frank Mills
SCRIPT: from the play by Charles Bennett, adapted by Alfred Hitchcock
DIALOGUE: Benn Levy
PHOTOGRAPHY: Jack Cox
CAMERA ASSISTANT: [Derick Williams] [Michael Powell]
ART DIRECTION: W. C. Arnold (sic.) [Norman Arnold]
FILM EDITOR: Emile de Ruelle
MUSIC: Hubert Bath
Harry Stafford
British International Symphony Orchestra
CONDUCTOR: John Reynders
SOUND SYSTEM: R.C.A. Photophone
[The song *Miss Up-to-Date* by Billy Mayerl & Frank Eyton
Musical score by Campbell & Connelly

CAST

Alice White	Anny Ondra
Mrs. White	Sara Allgood
Mr. White	Charles Paton
Det. Frank Webber	John Longden
Tracy	Donald Calthrop
The artist	Cyril Ritchard
The landlady	Hannah Jones
The Chief Inspector	Harvey Braban
Det. Sgt.	Ex-Det. Sgt. Bishop (late C.I.D., Scotland Yard)
The charlady	Phyllis Monkman

[Joan Barry was Anny Ondra's vocal double]

COUNTRY: Great Britain
DATE: 1929
WIDTH: 35mm.
COMB./POS.
FEET: 7,398
CLAT.: A
REQ. NO. Br.2739
DISTR. Wardour Films
DONOR: Mr. John Maxwell
DATE RECD. 1936
SELECTION COMM. REF. AE 185 (1584) 2c.11.54

2. Obverse of main entry for a FICTION FILM (8" × 5")

SUMMARY: **DETECTIVE AND THRILLER.** A story of murder and subsequent blackmail. R1.1 Scotland Yard's flying squad arrest a criminal; after he has been subjected to an interrogation, identification parade, charged, fingerprinted and put in the cells the men in charge of the case, including Detective Frank Webber, prepare to leave (787). R1.2 Alice White, Frank's girl friend, is peeved at being kept waiting; he takes her to a Lyon's Corner House; they quarrel and Frank leaves her, but subsequently observes Alice leaving the cafe in the company of another man with whom she has made an assignation (1468). R1.3 The man, an artist, invites Alice into his studio; they are observed by Tracy, a furtive character not unknown to the artist (2272). R1.4 The artist offers to paint Alice; whilst she is changing . . .

REVIEW REFS., ETC.
Bioscope, 79 (1186), June 26, 1929, p. 31
Close up, 5 (2), August 1929, pp. 131-135
Kinematograph weekly, 148 (1158), June 27, 1929, p. 43
Noble, Peter. Index to the work of Alfred Hitchcock. Spec. suppl. to *Sight and Sound*, May 1949 (Index series, no. 18), pp. 12-14

REASON FOR ACQUN.
As a pioneer sound film; for its dubbing technique and as an important Hitchcock film.

NOTE:
The song *Miss Up-to-Date* was written for the musical play "Love Lies", produced at the Gaiety in March 1929, and in which Cyril Ritchard appeared.

SUBJECT REFS.

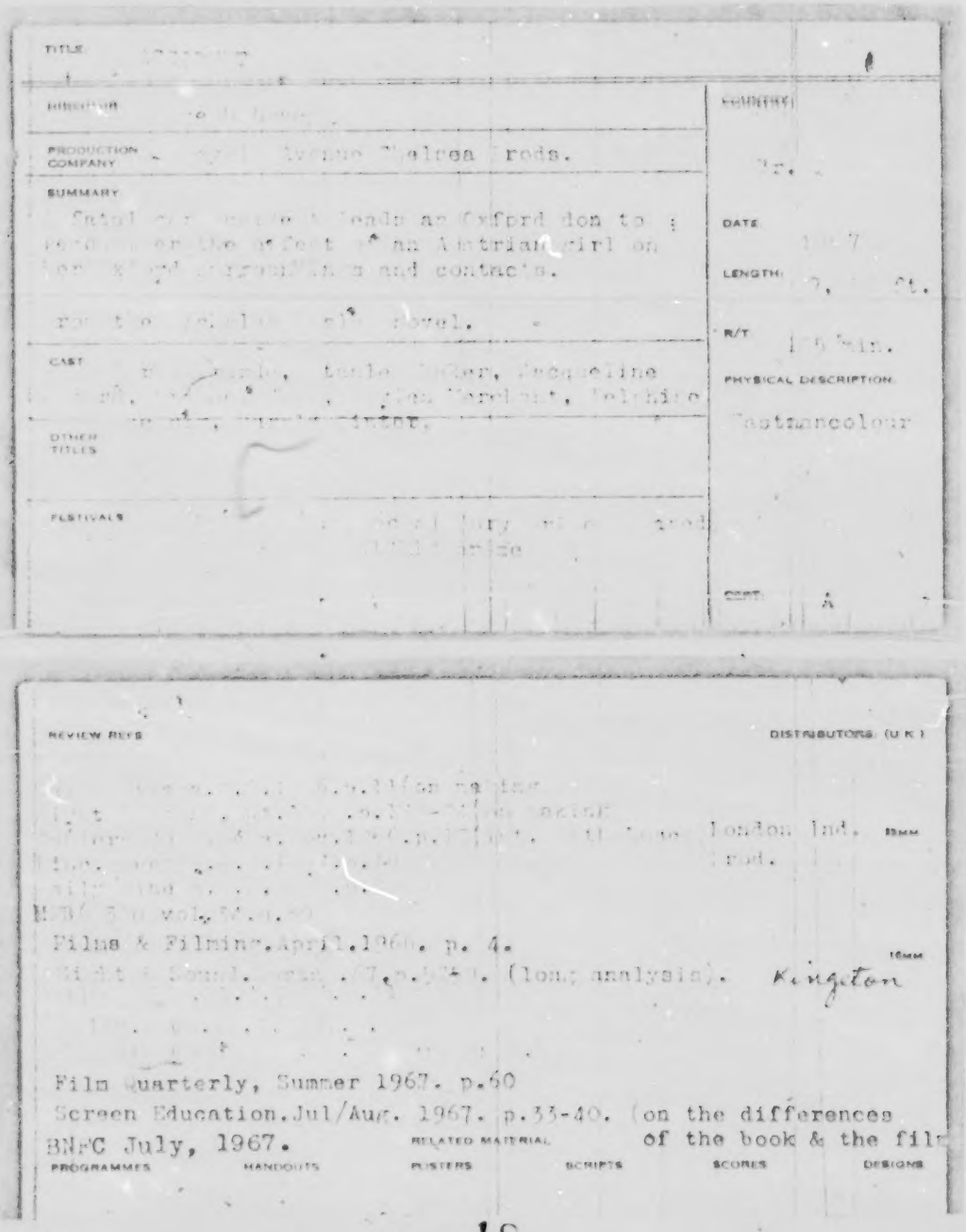
343.713	Blackmail
942.12[1]: 727.6	Holborn - British Museum
942.13[1]: 725.71	Westminster - Lyon's Corner House, Coventry Street
351.741: 942.13[1]: 725.188	Flying Squad - Scotland Yard, Westminster

3. Reverse of main entry for a FICTION FILM (8" × 5")
(The summary continued on another card)

Of special note on all BFI entries is the provision for Review References. Also included is information about festivals and prizes and awards. The sample shown in Figure 5 is from the BFI Rules...; it is somewhat different from that of BFI's microfilmed Film Title Index although the information covered is the same.

Figure 5

Film Title Index Entry



Also important in the BFI rules is the provision for a reference from catch-words or significant parts of the title, e.g.

The Adventures of Robin Hood
Refer from...Robin Hood

This is not a common practice in film cataloging codes.

The basic contributions of the Aslib code to that of the earlier BFI is in the area of cataloging newsreels and in dealing with sound effects, stock shots and dubbing tracks. It is for this reason that the BFI/Aslib code is especially well-suited for television company libraries. Special entries are also given for sound effects in such films.

In recent years the BFI has been developing procedures for automated entry of catalog records. The British National Film Catalogue already uses an adaptation of the MARC II format developed by the British National Bibliography. It also uses the computer adapted method of subject indexing, PRECIS, which was also developed by the BNB. The advantage of this system over the formerly used UDC verbal extensions, known as chain indexing, is that all aspects of the subject are given equal weight. Thus it is now possible to find material from any facet, rather than by the more laborious process of starting with the broad category and gradually narrowing the field. The UDC is still used for subject arrangement. (BNFC. Introduction, 1974)

Figure 6

British National Film Catalogue Entry

Non-Fiction

749 — ARTISTIC FURNITURE & FURNISHING
749.026 — Reproduction furniture. Manufacturing. *Essex. Stebbing*
DAVID COLEMAN, CABINETMAKER. — dist.: British Broadcasting Corporation Television Enterprises, Sale; 1973: p.c.: British Broadcasting Corporation Television. —
15 mins.: sd.; B & W. or col. 16mm. — (Craftsmen series)
Credits: d. Michael Dibb.
David Coleman and his assistants make reproduction antique furniture in a workshop in the little village of Stebbing, Essex. First transmitted in 1971

75 — PAINTING
75(42) — English paintings. Shepherd, David
The MAN WHO LOVES GIANTS. — dist.: British Broadcasting Corporation Television Enterprises, Sale; 1973: p.c.: British Broadcasting Corporation Television. —
50 mins.: sd.; B & W. or col. 16mm. — (World about us series)
Credits: p. Christopher Parsons. comm.s. James Stewart
Shows David Shepherd at work on his paintings in England, Zambia and South Africa. First transmitted in 1971

Fiction

MARY. — dist.: Polytechnic of Central London (School of Photography, Film Section), Free; 1973: p.c.: Polytechnic of Central London (School of Photography, Film Section). —
8 mins.: sd.; col. 16mm.
Credits: exec.p. Erwin Hiller. p.des. Olga Lehman. p.ed. Ray Nicolaides. ph. Stanley Radwanski. sd. David Dickie. a.d. Oliver Streeton. cast. Pippa de Grobes, Tony Parkins, Danny Schiller.
"Story treated in the perspective of Nietzche, and George Bataille. Without her knowledge a mad girl will unconsciously be the instrument of the Highest Truth, that truth which exists beyond Good and Evil."

MAURO THE GYPSY. — dist.: 35mm: Children's Film Foundation, 16mm: Rank Film Library, Hire; 1973: p.c.: International Film Associates (Scotland) for Children's Film Foundation. —
58 mins.: sd.; col. 35mm. 16mm.
Credits: d. Laurence Henson. ph. Edward McConnell. Ray Sturgess. Mark Littlewood. ed. John Rogers. sc. Patricia Latham. sd. Ian Leslie. Cyril McConnell. m. Frank Spedding. m.d. Marcus Dods. cast. Graeme Greenhowe, Fiona Kennedy, Andrew Byatt.
Children's adventure story revolving round a fourteen year old gypsy boy

The form of entries of the BNFC is based on the 1963 Film Cataloging Rules of Aslib. "These rules have recently been updated in conjunction with the Anglo-American Cataloging Rules section on motion pictures in a bid to standardize film cataloguing procedures both nationally and internationally. It is interesting to note that of all the media covered by the 1973 Non-Book Media Cataloging Rules [of the Library Association] film was the only one for which suitable cataloguing rules already existed and were being put into practice." (Quinn, p.69)

5. Library Association

The Library Association, in an attempt to reconcile the differences between the AACR and the BFI cataloging rules has recently produced a new, updated code.

> Library Association. Media Cataloging Rules Committee. Non-Book Materials Cataloguing Rules; Integrated Code of Practice and Draft Revision of the Anglo-American Cataloging Rules, British Text, Part III. London: National Council for Educational Technology with the Library Association, 1973. (Working Paper, No. 11)

These rules indicate occasional reference to the full text of the AACR. They are prepared with the deliberate intention of providing a draft standard for the revision of the AACR. The text and appendices show explicitly throughout how they may be slotted into the existing framework of the AACR. An attempt was even made to facilitate incorporation by using the general structure and notational style of the individual rules of the AACR. The major change in these rules appears to opt for the use of the title of the film on hand as the main entry (i.e. AACR preference over BFI's for original title). Release date also matches the AACR procedures.

6. Federation International des Archives du Film

The FIAF film cataloging code is widely referred to as the work of one of the most respected of cinema societies in the world. (Klaue) FIAF members have traditionally been oriented to the perspective of "film as art" and thus one expects special standards in cataloging to reflect the needs of film scholars. Among members of the FIAF are representatives of the BFI, the American Film Institute, and the Library of Congress. A cataloging code for motion pictures was scheduled for publication in 1975; unfortunately, a copy of this work was not available for examination for this paper.

7. American Film Institute

Missing from the list of cataloging codes is an indication of the source of the rules used by the American Film Institute. As far as could be determined, no such separate publication of the cataloging code has been made; we can thus only infer at their rules from examination of the entries themselves.

Figure 7

American Film Institute Catalog Entry

SHADOWS OF FORGOTTEN ANCESTORS (U.S.S.R.) **F6.4428**

Dovzhenko Film Studio. *Dist* Artkino Pictures. 16 Mar 1967 [New York opening]. Sd, col (Sovcolor) with b&w seq. 35mm. 100 min. [Also reviewed at 90 min.]

Dir Sergey Paradzhanov. *Screenplay* Sergey Paradzhanov, Ivan Chendey. *Photog* V. Ilyenko. *Art Dir* M. Rakovskiy, G. Yakutovich. *Film Ed* M. Ponomarenko. *Mus* M. Skorik. *Sd* S. Sergiyenko. *Asst Dir* V. Lugovskiy.

Cast: Ivan Mikolaychuk *(Ivan)*, Larisa Kadochnikova *(Marichka)*, Tatyana Bestayeva *(Palagna)*, Spartak Bagashvili *(Yurko)*, N. Grinko *(Batag)*, L. Yengibarov *(Miko)*, Nina Alisova, A. Gay *(Paliychuks)*, N. Gnepovskaya, A. Raydanov *(Gutenyuks)*, I. Dzyura *(Ivan as a child)*, V. Glyanko *(Marichka as a child)*.

Costume drama. Source: Mikhaylo Mikhaylovich Kotsyubinskiy, *Tini zabutykh predkiv* (Kiev?, 1911). In the early 1900's in a small Carpathian village, Ivan is saved from a falling tree by his brother, who is killed as a result. A short time later, Ivan's father is murdered in a fight, and afterwards the boy and his mother are forced to subsist in poverty. From childhood Ivan grows close to Marichka, whose father was responsible for his father's death. As they grow up, they fall in love, though his poverty and the feud separating their families make it impossible for them to marry. One day while Ivan tends his sheep, Marichka, attempting to rescue a lamb, falls from a cliff and drowns in the river below. Ivan is overwhelmed by grief and grows apathetic toward all about him. Eventually, he is persuaded to marry the sensual Palagna, but he remains haunted by memories of Marichka. Palagna visits the village sorcerer for help in reclaiming Ivan from the past, but she eventually yields to his charms. As Ivan tries to defend his family honor, the sorcerer strikes him with an axe. Dying, Ivan makes his way to the river where Marichka died and reaches out to her vision as it appears before him. The entire village mourns his death in a traditional pagan ritual. *Shepherds. Sorcerers. Ghosts. Feuds. Murder. Poverty. Death. Marriage. Memory. Rites and ceremonies. Paganism. Funerals. Carpathian Mountains. Ukraine. Visions.*

Note: Released in the U.S.S.R. in 1965 as *Tini zabutykh predkiv*. Also known as *Shadows of Our Ancestors* and *Shadows of Our Forgotten Ancestors*.

The preface to the AFI Catalogs indicates that films are arranged by title and that there are indexes by subject and credits. Each entry is to include identification and physical description of the film, production and cast credits, description of contents, and notes on variant titles. As will be seen from the sample shown above, AFI entries are very long and thorough, thus making the AFI catalog one of the more valuable of the comprehensive guides.

The AFI catalog is prepared as a special computer-based project processed by Autographics, Inc. The data is keyed directly into a computer tape and is periodically checked for accuracy with computer printouts. Each entry in this multi-volume set is being assigned an entry number and prefix; this will eventually facilitate future credit and subject indexes. (Zucker, p.150) The entries include not only cast credits, but names of the characters. In musicals, there is a complete breakdown of credited song and dance numbers and composers of the musical numbers. The notes include genres in the vernacular of the era (e.g. Northwest Melodrama), dramatic or literary source with full bibliographical citation, and a synopsis of less than 300 words. Subject headings such as "Cowboys", "Divorce", or "Shipwrecks" are given, but no authority file is indicated. The example in Figure 7 shows 15 such subject headings for a single film; some have more.

8. Summary of Principle Film Cataloging Codes

This has been a review of the major published codes for cataloging films that have the widest use in practice in film libraries. Table 1 gives an outlined summary of these codes in chronological order of their development.

Table 1

Principle Film Cataloging Codes

Code	Date	Comments
Library of Congress	1st pre 1953 2d pre 1958 1965	Main entry under title of film on hand. Date to be title of film on hand, with indication of release date if different. Credits of cast up to 5.
Unesco	1956	Main entry under title of film on hand. Special features include provision for evaluation and grading of films. Includes international and national availability. Special reference code number for each film.
British Film Institute	5th ed. 1960	Main entry under title of original release of the country of origin. UDC subject approach. Entries include review references and film festival comments.
Aslib	1963	Essentially an update of the BFI rules. Now uses PRECIS subject cataloging. Especially good for newsreels, sound recordings, stock shots, etc.
AACR, Ch. 12	1967	Main entry under title of film on hand. Practices draw heavily on previous LC code. Date of release in original country is added. Special allowance for "uniform titles". Credits of cast up to 5.
Library Association	1973	Main entry under title of film on hand. Designed as a compromise between the BFI and AACR rules. Prepared as a proposed revision to AACR.
FIAF	1975	[Not available for examination at UCB. This work is said to be a composite of experience in the use of the major codes mentioned above.]
AFI	??	[Not published.]

9. Codes for Educational Films

The National Education Association's Department of Audiovisual Instruction (DAVI) in the United States has produced its own standards for film cataloging.

National Education Association of the United States. Department of Audiovisual Instruction. Standards for Cataloging, Coding and Scheduling Educational Media. Washington, D.C.: 1968.

There are differences between this code and that of the AACR. The DAVI, concerned primarily with educational films, is far more interested in information in the catalog record about age level of the intended audience, subject matter, restrictions, etc. The DAVI thus calls for maturity range, and grade levels, but does not regard listings of cast or credits as of particular importance for its purposes. The AACR allows for catalog records which can be interfiled with book records; the DAVI does not, especially with regard to subject headings. The DAVI prefers less specific subject headings than those provided by the LC Guide to Subject Headings. (Clugston)

A similar agency in Great Britain, the National Council for Educational Technology (NCET) has been working on a code for non-book materials.

Gilbert, Leslie A. and Wright, Jan W. Non-Book Materials: Their Bibliographic Control. London: National Council for Educational Technology, 1971. (NCET Working Paper, No. 6)

The NCET's main suggestion is a plea for a MARC format and inclusion in the BNB. Suggested samples in BNB format are provided. This work appears to be a forerunner of the BNFC MARC format project.

Another educational film cataloging code of importance is that of the Association for Educational Communications and Technology in the United States.

Association for Educational Communications and Technology. Standards for Cataloging, Coding and Scheduling Educational Media, edited by Alma M. Tillin and William J. Quinly. Washington, D.C.: 1976.

This work appears to be an update of the aforementioned DAVI publication.

Much of the work of this agency has become incorporated into LC's MARC format.

10. Special Systems and Problems

Several individuals have designed and discussed their own designs for automated catalogs of motion pictures. Ernest Rose gave an interesting paper at the International Film and Television Council's International Conference on the Cataloguing of Audiovisual Materials in 1973 on a method of cataloging motion pictures in such a way that it would be easy to produce data collection for future researchers. His design refers particularly to the cataloging of newsreels. Discussing the need for a uniform method of recording content to allow for data compilation, Rose suggests a design of computer entries that deliniate such factors as WHO (the film is about, either individuals or collective groups), WHAT AND WHOM (what the WHO is doing and for whom), WHERE (geographical and place location, i.e. Berlin, hospital), WHEN (date of event in film) and WHY AND HOW (a short comment on narrative, music, sounds, significant shots). This method of recording information will allow the academic researcher, says Rose, the ease of quantifying and classifying data which can be summarized for evaluation. Rose notes that "While the computer cannot substitute for the value judgement of the scholar, it can allow him to use his time more efficiently, particularly if the data with which he is working is easily tabulated and divided into workable categories." (Rose, p.79)

An interesting side problem is the cataloging of screenplays. In an article in Library Resrouces and Technical Services in 1973, authors Green and Harkanyi discuss special problems in the handling of these materials. Noting that the use of LC/AACR was awkward in adherence to the author entry concept and also noting its variations and inconsistencies, Green and Harkanyi suggest

establishment of the title as the definitive entry for screenplays. They also suggest substitution of the subject heading SCREENPLAYS for LC's more cumbersome MOVING-PICTURE PLAYS. For classification, they have adapted LCC's PN literature section for screenplays and cuttered by title.

11. Reviews of Film Cataloging Codes

One of the most interesting reviews of film library techniques is that of Helen P. Harrison.

Harrison, Helen P. Film Library Techniques. New York: Hastings House; Focal Press, 1973.

Harrison discusses the major factors of concern to film librarians (e.g. film handling and retrieval, shotlisting, documentation and storage, cataloging, etc.) and also indicates what work is being considered on standardization of practices. She comments on the work of the FIAF and its efforts with Unesco to assist in establishing film cataloging practices on the international level. Among the noted weaknesses that have yet to be addressed is in the handling of newsfilm. It is here that Harrison notes the main differences in the way national organizations handle their materials. Newsfilm library intake far exceeds that of others in number of titles taken and special schemes must be used to separate the short but numerous newsfilms from the longer less numerous features and documentaries. Harrison also notes the special techniques of recording specific types of film shots that are more needed in such libraries than in feature film collections. The chapter on "Shotlisting and Sequence Listing" is particularly interesting as a special method and discussion of the need for the cataloging of this type of material is included.

Because of the recent interest in preparing standardized cataloging procedures for film libraries, a number of annotated bibliographies have been

prepared. Two of the best of these works are cited below.

Aveny, Harriet W. "Cataloging Motion Picture Film: A Descriptive Bibliography", American Archivist 39 (April 1976) 167-175.

Horner, John L. Special Cataloging. London: Clive Bingley, 1973. Chapter on "Films", pp. 137-190.

B. Catalogs of Films

1. Comprehensive Filmographies

Since the invention of motion pictures in the late 1800s, the collection and preservation of films and the recording of their contents has been a rather haphazard process, especially in the United States, until recently. Originally, there was no provision in the copyright act of the United States to cover film materials. In order to get around this problem, many American film companies reproduced the frames of film onto photographic paper and submitted these for copyright purposes. A catalog of these early works was prepared in 1967; it is perhaps the only one of its kind.

Niver, Kemp. R. Motion Pictures From the Library of Congress Paper Print Collection, 1894-1912. Berkeley: University of California Press, 1967.

Niver's publication includes about 3000 prints for the years indicated. Most of the works were produced in America, but some French, British, and Scandinavian works are also included. The work includes credits, condition of the copy, synopsis of action, and interesting technical features. Actors, actresses, directors, and cameramen were seldom given credit for their work, but they are named when this could be determined. Detailed subject and title indexes to the chronological arrangement are included.

The U.S. Copyright Office received some deposits of early films, but these were not systematically recorded into a separate catalog until as recently as 1953. Indeed, this appears to be the story of early filmography in the United States. The American Film Institute estimates that "more than half of the pictures made in the U.S. had been lost or destroyed" before the AFI came into being in 1967 to take on the task to recover the surviving films. (AFI, p.vii) The Library of Congress sought to make up for part of this problem in the early 1950s, producing the following series of publications:

U.S. Copyright Office. Motion Pictures 1894-1912 Identified From the Records of the U.S. Copyright Office, by Howard Lamarr Walls. Washington, D.C.: Library of Congress, 1953.

U.S. Copyright Office. Motion Pictures. Catalog of Copyright Entries, Cumulative Series, Motion Pictures 1912-1939. Washington, D.C.: Library of Congress, 1951.

--------. Motion Pictures 1940-1949. Washington, D.C.: 1953.

--------. Motion Pictures 1950-1959. Washington, D.C.: 1960.

--------. Motion Pictures 1960-1969. Washington, D.C.: 1971.

Films in these works are listed alphabetically by title. Only brief entries are given: title, brief physical description, name of copyright claimant (generally the producer), date of copyright, and registration number. There is a claimant index. The publications include all films including television commercials, series and news stories.

In 1953, the Library of Congress adopted its preliminary cataloging code for motion pictures and slide films. Prior to this time, some records of films were included in the LC Author Catalog for the years 1948-1952, primarily for films produced in 1951 and 1952. The first separate catalog of films appeared in 1953.

U.S. Library of Congress. National Union Catalog: Motion Pictures and Filmstrips; A Cumulative List of Works Represented by Library of Congress Printed Cards. Washington, D.C.: 1953-1972. Title varies. Five year cumulations: 1953-1957; 1958-1962; 1963-1967; 1968-1972.

U.S. Library of Congress. Films and Other Materials for Projection. date included in title . Washington, D.C.: 1973- . Quarterly, annual cumulations.

The latter publication "presents motion pictures, filmstrips, sets of transparencies, and slide sets currently cataloged by the Library of Congress," (Preface to 1974 ed.) The attempt of the Library of Congress has been to catalog all motion pictures, filmstrips, sets of transparencies, and slide sets released in the United States or Canada which have "educational or instructional value". The data needed for the catalog entries are supplied mainly by producers, manufacturers, film libraries, or distributing agencies. In most cases, cataloging is done from the information thus provided, without actually viewing the material itself. From 1951 through April 1957, cards were printed for virtually all the motion pictures and filmstrips registered for copyright during that period. But from May 1957 through 1971, cards were printed only for those copyrighted films that were added to the collections of the Library of Congress. Thus the comprehensiveness of the Copyright Office publications and those of LC vary considerably.

The scope of the LC catalogs is indicated in its attempt to cover all films of "educational or instructive" value that are released in the United States or Canada. The catalogs thus include many foreign film productions. The LC catalogs have a subject index based on the L.C. Guide to Subject Headings, but special headings have been entered to indicate the form of the works, e.g. "Abstract Films", "Moving-Picture Cartoons", or "Theatrical Motion Pictures". It is under the latter category that the major feature films are listed. The cataloging code used for the entries is the early 1953 code of the

LC and, more recently, the AACR. Entry of records has now been adapted to the MARC format.

The most serious attempts at recording film information are those of the British Film Institute and the American Film Institute. The earliest of these was the British Institute, founded in 1933. The BFI is a government-funded membership organization controlled by a Board of Governors appointed by the Secretary of State for Education and Science in Great Britain. It collects and preserves representative and historically important films; the National Film Archives exists as a department of this Institute. (Palmer) The basic aims of the BFI are the promotion and development of film, mainly, and television as an art. It is concerned with preservation of films in the National Film Archives, information and documentation of films through its filmographic publications, and encouragement of the production of new films. Its major publications are filmographies:

British Film Institute. Film Title Index, 1908-1976. 2d ed. London: World Microfilms, 1976. 126 reels of 16mm microfilm. Biennial supplements.

British National Film Catalogue. London: British Film Institute, 1963- . Quarterly, annual cumulations. Non-fiction and short-fiction films produced in Great Britain.

National Film Archives. Catalogue. London: International Publications Service, 1960- . (in progress)

National Film Archives. Monthly Film Bulletin. London: British Film Institute, 1934- . Monthly.

Unfortunately, British film producers have never been required to register their films for purposes of copyright, so no register exists comparable to that of the U.S. Copyright Office. The British Film Institute has difficulties in securing complete records of films for the National Film Archives. Unlike books, "there is no law of statutory deposit for film, nor even, regrettably,

compulsory film registration." (Quinn, p.68) In Britain, features and theatrically released shorts are required to be registered with the Board of Trade, but this is as far as it goes. "Since the BNFC concerns itself with the wealth of material not intended for commercial showing, this lack of a centralized body for the registration of all film material means that we have to operate on a very different basis from our book-oriented counterpart, the British National Bibliography. Thus a lapse of some years may occur between a film's release and its appearance as a cataloged entry in the BNFC." (Quinn, p.68)

The BFI's Film Title Index is a microfilmed copy of the card catalog of film titles in the National Film Archives. With cards for over 200,000 films, covering the years 1908 to 1976, it probably includes the largest collection of its kind available anywhere. The indexing has varied in quality and comprehensiveness over the years, with entries since 1960 reflecting the standardized cataloging rules of the BFI. For each film, an attempt is made to give basic filmographic information as well as citations to periodical articles and reviews about it. In some cases entire reviews and articles are microfilmed and included in the collection. The Monthly Film Bulletin describes and reviews all feature films released in Britain regardless of their national origin. It is through this publication that the Film Title Index is kept up-to-date.

Records for earlier, silent, films are available in three printed volumes as the Catalogue of the National Film Archives. The silent film sets include films from approximately twenty filmmaking nations from 1895 to 1934. The three volumes are: 1) Silent News Films, 1895-1933; 2) Silent Non-Fiction Films, 1895-1934; and 3) Silent Fiction Films, 1895-1930. Similar publications are planned for sound films, but none have yet appeared. The micro-

filmed Film Title Index is presently the only work available for the feature films in the BFI collection.

The British National Film Catalogue is a subject listing of non-fiction and short films released in Great Britain. Published since 1963, it includes among the "short films" those for television of both a non-fiction and a fiction nature. Excluded from the BNFC are advertising, home movies, 8mm loop films, foreign films for sale, filmstrips, slides, feature films and newsreels. Since 1972, the BNFC changed to a computerized production system using the MARC II format of the British National Bibliography. It uses the BFI rules as updated by Aslib for cataloging. The catalog is classified, using UDC, with very full main entries and a PRECIS subject index as well as a title index. It is regarded as a major example of good cataloging applied to the media and a demonstration of the PRECIS technique of subject cataloging. (Quinn)

There is one other major British filmography which was produced as a private enterprise.

Gifford, Dennis. The British Film Catalog, 1895-1970: A Reference Guide. New York: McGraw-Hill, 1973.

Gifford's work is claimed to be "the first complete catalogue of every British film produced for public entertainment since the invention of cinematography." (Gifford, p.7) After an elaborate discussion of what constitutes a "British film", Gifford notes that his guidelines are "loosly followed" and thus the work includes some films produced by American companies in Great Britain. The catalog includes about 15,000 titles of films produced "for public entertainment"; they are arranged chronologically by year, and then by month. The entries are very brief giving only title, basic filmographic information, major cast and a one-sentence summary of the plot or content. The cataloging in no way competes with the thoroughness of the BFI filmographies, but for a quick lookup, it is far superior to the use of the microfilm Film Title Index. The

strength of this catalog lies in its chronological arrangement and its details for the earlier years. There is a title index. Figure 8 gives a sample of the entry from this work.

Figure 8

Gifford's British Film Catalog Entry

11099
A MATTER OF LIFE AND DEATH (104) (A)
tech USA: STAIRWAY TO HEAVEN
IP-Archers (GFD) *reissue*: 1948
P:D:S: Michael Powell, Emeric Pressburger
David Niven ..... S/L Peter Carter
Roger Livesey ..... Dr. Reeves
Raymond Massey ..... Abraham Farlan
Kim Hunter ..... June
Marius Goring ..... Conductor 71
Robert Coote ..... Bob
Robert Atkins ..... Vicar
Edwin Max ..... Dr McEwen
Abraham Sofaer ..... Judge
Kathleen Byron ..... Angel
Richard Attenborough ..... Pilot
Bonar Colleano jr ..... Pilot
Joan Maude ..... Recorder
FANTASY WAC's love helps dead pilot win his life from Heavenly court. (RFP: 1946).

11102
GREAT EXPECTATIONS (118) (A)
IP-Cineguild (GFD) *reissue*: 1948
P: Anthony Havelock-Allan, Ronald Neame
D: David Lean
S: (NOVEL) Charles Dickens
SC: Ronald Neame, David Lean, Kay Walsh, Cecil McGivern, Anthony Havelock-Allan
John Mills ..... Pip Pirrip
Valerie Hobson .... Estella/Her Mother
Bernard Miles ..... Joe Gargery
Francis L. Sullivan ..... Jaggers
Martita Hunt ..... Miss Havisham
Finlay Currie ..... Abel Magwitch
Anthony Wager ..... Pip (child)
Jean Simmons ..... Estella (child)
Alec Guinness ..... Herbert Pocket
Ivor Barnard ..... Wemmick
Freda Jackson ..... Mrs Gargery
Torin Thatcher ..... Bentley Drummle
Eileen Erskine ..... Biddy
Hay Petrie ..... Uncle Pumblechook
George Hayes ..... Compeyson
O.B.Clarence ..... Aged Parent
DRAMA Period. Orphan becomes a gentleman as the heir of a convict he once helped. (AA: Best Photography, Art Direction, Interiors, 1947; PGAA: 1947; DEFA: 1947).

The American Film Institute was founded in 1967 with the purpose to advance the art of film and television in America. The AFI is interested primarily in the film as art and devotes its attention to this type of film. It is producing a series of 19 volumes covering films from 1893 to 1970.

American Film Institute Catalog of Motion Pictures Produced in the United States. Edited by K. W. Munden. New York: R. R. Bowker, 1971- . (in progress)

Volumes projected for this series are arranged in sets by decades beginning with 1911. There will be six volumes each for Feature Films, Short Films and Newsreel Films. There is an additional volume for Film Beginnings from 1893 to 1910. This major cataloging project of the American Film Institute was made possible through grants from the National Endowment for the Arts, the Ford Foundation, and the Motion Picture Association of America. An attempt

is made not only to include all films released in the United States that are presently existant, but also those that have been lost through lack of preservation techniques or the failure of a systematic film collecting system. Until 1952 all film was printed on nitrate-based stock, which turned to dust with time and under certain temperature conditions. (Zucker) Approximately 85% of the 6600 titles that appear in the first AFI volume produced (1920s) are not extant anywhere.

The AFI catalogers rely heavily on the early trade magazines for information about each film. Of great assistance to the cataloging were the copyright dossiers of the U.S. Copyright Office. These contain information such as continuities, scenarios, and sometimes the publicity that was offered. The catalogers also make use of the records of the New York State Motion Picture Commission, a censorship board which, until its dissolution in 1965, was run by the Board of Regents. The AFI catalog entries are impressive--detailed, thorough, and interesting. Their browsing value may equal that of their excellent coverage.

Despite their titles, both the American and British Film Institute publications include worldwide listings of films, primarily those from any country that have been shown in either the United States or Great Britain. Comparable publications to these for other countries of the world do not appear to exist. The French Federation of Film Societies at one time produced an Index de la Cinematographie Français, covering films released in France since 1946. At the time the project was abandoned, it was said to include 12,000 film records in 25 volumes. This publication is not available in the UCB libraries.

More complete coverage of films produced in countries other than the United States and Great Britain would have to be found through the national

bibliographies of those countries that include this media. Unesco has made some efforts through the International Film and Television Council to study the need for, and the possible setting up of, national centers for cataloging films and television programs. Its outline for this program is basically the same as for developing national bibliographic centers. (Ledoux, pp. 10-12)

A brief summary of the catalogs discussed in this section is shown below in Table 2 .

Table 2

Comprehensive and/or National Filmographies

Catalog	Dates Covered	Arrangement	Indexes	Includes: Features	Shorts	Newsreels
AFI	1893-1970	Title	CR, SU	X	X	X
BFI/BNFC	1963-date	UDC	TI, PRECIS	-	X	X
BFI/FTI	1908-1976	Title	---	X	X	-
BFI/NFA Cat.	1895-193?	Chrono.	SU, TI	X	X	X
Gifford	1895-1970	Chrono.	TI	X	X	-
LC/NUC	1953-date	Title	SU	X	X	?
Niver	1894-1912	Chrono.	SU, TI	paper prints of films		
US/Cop.Off.	1894-1969	Title	CR, Series	X	X	X

CR = Credits
SU = Subject
PRECIS = PRECIS-type Subject
TI = Title

2. Selective and Specialized Filmographies

There are a number of filmographies which are more distinguished by their selective or specialized nature than by comprehensiveness. They are usually devoted to the more popular feature films and their creators and performers and as such have often become better known than the comprehensive works mentioned heretofore. One of the special qualities of these works is the approach they often provide by name of individual actor, director, producer, etc. either through their arrangement or their indexes. As such, these publications have become essential guides for anyone attempting serious film research. Listed below are some of the more well-known filmographies of this type.

Aros, A. A. Title Guide to the Talkies, 1964 Through 1974. Metuchen, N.J.: Scarecrow Press, 1977.
[Not available for examination at UCB libraries. Appears to be an update of the Dimmitt works listed below.]

Baer, D. Richard, ed. The Film Buff's Checklist of Motion Pictures, 1915-1977. Los Angeles: Hollywood Film Archives, 1977.
[Not available for examination at UCB libraries.]

Dimmitt, Richard Bertrand. An Actor Guide to the Talkies; A Comprehensive Listing of 8000 Feature-Length Films From January 1949 Until December, 1964. Metuchen, N.J.: Scarecrow Press, 1967-1968. 2 vols.
The first volume lists both foreign and domestic films by title, giving cast and date. The second lists about 30,000 actors and refers to films cited in the first volume. The author is working on a volume for 1929 through 1948.

--------. A Title Guide to the Talkies; A Comprehensive Listing of 16,000 Feature-Length Films From October 1927 Until December, 1963. Metuchen, N.J.: Scarecrow Press, 1965. 2 vols.
Meant to aid users who want to read the novels, plays, poems, short stories, or screen stories after they have seen the movies on which they were based.

Enser, A. G. S. Filmed Books and Plays: A List of Books and Plays From Which Films Have Been Made, 1928-1974. Rev. ed. London: Andre Deutsch; New York: Academic Press, 1975.
Devoted to English language films only; it provides a single inventory of film sources. Three parts: film title, author title, and original title. Variant titles also noted.

Limbacher, James L., ed. Feature Films on 8mm and 16mm: A Directory of Feature Films Available for Rental, Sale, and Lease in the United States With Serials and Directors' Indexes. 4th ed. New York: R. R. Bowker, 1974.

This is one of the most basic guides to short feature films. More than 15,000 films are listed. Also lists film serial title.

Sadoul, Georges. Dictionnaire des Films. Paris: Editions de Seuil, 1967.

An alphabetical title list of about 1200 feature films produced since 1930. Gives brief information on cast, credits, plot and criticism. International in scope. There is an index of directors and critics. An English language translation was made available by the University of California Press in 1972.

Thiery, Herman (Daisne, Johan, pseud.). Dictionnaire Filmographique de la Litterature Mondiald/Filmographic Dictionary of World Literature/Filmographisches Lexikon der Weltliteratur/Filmografisch Lexicon der Wereldliteratuur. Gand: Story-Scientia, 1975. 2 vols.

Despite the title, this publication is similar to those mentioned above. It has three parts arranged by author, illustrations, and title. Worldwide in scope, it gives brief information on films including country of production, year of production, director and principle performers.

In addition to this type of directory there are numerous specialized filmographies representing various film genres (e.g. Westerns, Science Fiction films, etc.). Such publications vary in quality from serious attempts at comprehensiveness on their subject to glossy browsing items aimed at film buffs. Some of the more representative publications of this type are listed below.

Burton, Jack. The Blue Book of Hollywood Musicals. Watkins Glen, N.Y.: Century House, 1953.

Lee, Walt, comp. Reference Guide to Fantastic Films: Science Fiction, Fantasy, and Horror. Los Angeles: Chelsea-Lee Books, 1972-1974. 3 vols.

Limbacher, James L. Film Music: From Violins to Video. Metuchen, N.J.: Scarecrow Press, 1974.

Parish, James Robert and Pitts, Michael R. The Great Gangster Pictures. Metuchen, N.J.: Scarecrow Press, 1976.

--------. The Great Science Fiction Pictures. Metuchen, N. J.: Scarecrow Press, 1977.

--------. The Great Spy Pictures. Metuchen, N. J.: Scarecrow Press, 1977.

Parish, James Robert and Pitts, Michael R. The Great Western Pictures. Metuchen, N.J.: Scarecrow Press, 1976.

Willis, Donald C. Horror and Science Fiction Films: A Checklist. Metuchen, N.J.: Scarecrow Press, 1972.

More recently, there have been appearing filmographies listing film productions of various ethnic, minority or sex groups. Among the specialty books of this type are:

Betancourt, Jeanne. Women in Focus. Dayton, Ohio: Pflaum, 1974.

Fox, Stuart, comp. Jewish Films in the United States: A Comprehensive Survey and Descriptive Filmography. Boston: G. K. Hall, 1976.

Smith, Sharon. Women Who Make Movies. New York: Hopkinson and Blake, 1975.

More complete listings of these specialized works can be found through the various bibliographies of film literature.

There are numerous other "handbooks", "encyclopedias", "guides" and "checklists" that list films by title along with other information about filmmaking, cinematography and individuals in the cinema industry. Because these are not limited to being lists of films, they will be discussed in the next chapter on film literature.

C. Filmscripts

Filmscripts or screenplays, being the written form of the motion picture, are another type of material necessary for the study of film. Until recently scripts were not readily available in published form. But now, because of the increasing interest in film studies, a number of major publishing houses are producing editions of screenplays in both paper and hardcopy form. (Cohen, p.35) Recently, a number of excellent anthologies have been prepared; and, in fact, most published collections of scripts have imprint dates since 1970.

There are only three major bibliographies of published filmscripts, each giving very brief entries.

McCarty, Clifford. Published Screenplays: A Checklist. Kent, Ohio: Kent State University Press, 1971.
Attempts to be all inclusive of every script published. Lists excerpts as well as complete screenplays. Arranged by title with very brief bibliographical information. Name index.

Poteet, G. Howard. Published Radio, Television and Film Scripts: A Bibliography. Troy, N.Y.: Whitston, 1975.
An index to scripts in collections as well as monographs. Very brief bibliographical entries.

Rehrauer, George. Cinema Booklist. Metuchen, N.J.: Scarecrow Press, 1972.
Basically, an annotated bibliography of 1500 titles. Included is a separate index for film scripts in print.

The McCarty work attempts to include all screenplays that were ever published in English. Little indication of the scope or number of script titles is given for the other two works. Technically, the Rehrauer work would probably not be considered a "major" work listing filmscripts. Other sources of published scripts can be found as parts of the Play Index (New York: H.W.Wilson), Ireland's Index to Full-Length Plays, 1944-1964. (Boston: Faxon) or the Chicorel bibliography series, but in these works there is no separate systematically arranged section for scripts. References to published foreign language filmscripts are said to be covered by an Italian work: Turconi, Davide and Bassotto, Camillo,

(eds.) Soggetti e Sceneggiature (Venice: Mostra Cinema). This work was not available for examination.

Despite the recent publication activity, the number of published screenplays appears to be only a small fraction of the total output. There are large numbers of scripts in unpublished or manuscript form scattered throughout various libraries, film archives and studio libraries. Only a few of these institutions have published catalogs of their holdings. Among the largest collections are the following:

American Film Institute. Charles K. Feldman Library, Beverly Hills, California.
Includes 2585 cataloged scripts, plus additional uncataloged works. No printed catalog is available.

Dartmouth College. Irving Thalberg Script Library. Hanover, New Hampshire.
Includes 2400 unpublished scripts; most are from the 1940s. No printed catalog is available.

Library of Congress. Prints and Photographs Division. Motion Picture Section. Washington, D.C.
Includes 137,000 scripts and continuities that were deposited for copyright. No complete printed catalog of holdings has been produced.

New York Public Library. Research Libraries. Catalog of the Theatre and Drama Collections. Part II: Theatre Collection: Books on the Theatre. Boston: G. K. Hall, 1967.
Includes approximately 1900 scripts arranged by title under "Cinema--Scripts." These include unpublished manuscripts and shooting scripts for motion pictures, television and radio.

University of California, Los Angeles. Theatre Arts Library. Motion Pictures: A Catalog of Books, Periodicals, Screen Plays and Production Stills. Boston: G. K. Hall, 1973.
The screenplay collection includes more than 3000 titles of unpublished scripts of American, British, and other foreign films.

Wheaton, Christopher D. and Jewell, Richard B. (comps.) Primary Cinema Resources: Index of Screen Plays, Interviews and Special Collections at the University of Southern California. Boston: G. K. Hall, 1975.
Basically, this is a collection of records salvaged from the major film companies. Includes many unpublished scripts. Gives only short, one-line entries.

As will be noted, the bibliographic control of filmscripts is rather weak, with most items being both unpublished and uncataloged. An excellent discussion of the problems surrounding the publication of screenplays is given by Frank Laurence in an issue of the American Quarterly. "Sometimes ownership of a film is shared--say by the producer, the producing company and the distributing company. Sometimes ownership of a film has been traded around from studio to studio in complex package deals. Then, too, if a screenplay is an adaptation, publication of the script might conflict with the hardcover or paperback rights to the original. Such complications represent another reason why there are so few American scripts in print. ... A curious aspect of all this is that ordinarily a studio registers a print of a film for copyright purposes, but not the screenplay. Under copyright law, a film print and a film script fall into separate categories, and a studio simply does not bother to copyright the script." (Laurence, p. 915)

It took time for the studios to recognize the values of old scripts. In many cases, instead of being systematically saved in archives, they were merely allowed to accumulate, and, like old magazines in one's cellar, when space became a problem, they were often thrown out. It has taken the work of outsiders to claim the scraps and preserve them. The work of Wheaton and Jewell mention above on page 35 is the result of one such salvaging operation.

This low-priority matter of the publication of filmscripts by the studios, unfortunately, continues to this day. "In the past, studios did not like even to see scripts leave the premises--the fear being that material would be pirated. Out of security consciousness, scripts were sometimes marked with warnings like 'Save your Script. Save your Job!'." (Laurence, p. 916) It is only in recent years that the publicity advantages of publication of film scripts has been recognized and studios have since sought to aid in this pro-

cess. Also, the Writers Guild of America West, which represents screenplay writers, has been arguing for writers themselves to be able to retain artist's ownership rights. Apparently this is still an open issue, and as long as it is unresolved, the availability and preservation of scripts will probably be limited.

There is one other publication about filmscripts which is worthy of note here.

> Samples, Gordon. The Drama Scholars' Index to Plays and Filmscripts: A Guide to Plays and Filmscripts in Selected Anthologies, Series and Periodicals. Metuchen, N. J.: Scarecrow, 1974.

This work is similar to a play index; it is designed to give the serious student of drama an advantage in finding plays and filmscripts, either out of the ordinary, or in out-of-the ordinary versions in their original languages or in translation. It includes works published in important foreign periodicals, especially in French and German. Also indexed are some collections from the Eighteenth and Nineteenth centuries.

III

FILM LITERATURE

The study of films is a subject for both the professional and the amateur. It is a study which knows no international boundaries, one that is rich in both historical, social and artistic factors. Drawing from a wide variety of art forms and technical capabilities, films can be, and are, studied from many points of view. As a dramatic or theatrical art, the acting style of the performers is of primary importance. Biographical information about the performers as well as information about acting skills and techniques are the necessary works here. A film may also be view as the product of its director--his attitudes, prejudices, artistic taste, etc. More popular with French writers, this is referred to widely as the "auteur" theory of film criticism. Here there is a whole range of studies of styles of motion picture making, e.g. "cinema verite", "avant garde", "Neorealist", "New Wave", etc.

On another level, the film can be approached as a total experience, one in which the viewer seeks meaning, truth, or reality. In this sense film has been described as "the rorschach of the fine arts", for, more than any other art, film seems to elicit responses which often are more revealing of the commentator than of the film. (Bukalski, p.12) In this sense, the motion picture brings an experience to the audience--there is something about community viewing and the oneness of the audience that adds to its special qualities. There is also the sense of impersonality, a relaxed atmosphere in comparison with other theatrical experiences where the performers are present. Another special factor of film viewing is that films are extremely accessible--they can reach vast audiences and give large numbers of people experiences in common

from having viewed the same film. The impact of films on popular culture is thus another area for film study.

As an expressive, technical art, there are subtleties of film technique that can be examined: the effects (both artistic and psychological) of the framing of scenes, the scale of shots, the angles of shots, the movements of the camera, the amount and type of action within the film, the use of color and tone, etc. Film editing and sound technique are specialties unto their own as it is through these that action, tempo, and viewpoint can be expressed or that images can be aroused or subjective thoughts brought to the fore.

Historical works on film cover not only the development of motion picture techniques from inception through the various periods (f.e. silents, transition to sound, color) in various countries of the world, but, also, they may relate the motion pictures to their periods in history and draw inferences about the impact of films on the period in history or the sociological factors of the period which influenced the choice and presentation of film topics. Related are studies of films from the "national school" point of view, that is, the drawing of inferences about films from the societies in which they were produced, or vice versa, about the societies themselves. Many such works exist; a few representative titles are: The French Film, The German Cinema, The Japanese Movie, and Indian Filmography. More recently have been appearing works on the various genres of films--Westerns, Horror films, Musicals, Science Fiction films, Gangster films, etc. There are also studies on films for children, on documentaries; even filmed commercials have gained a measure of respect from an artistic point of view.

Another approach to the study of film is that of motion pictures as an industry, as an international multi-billion dollar industry at that. Considerable writing has been done on this subject, but this approach is out of the

scope of this paper.

Neither national nor international book publication statistics could be secured as to the total output of books and periodicals dealing with the various aspects of motion picture production and criticism. The subject breakdowns are not that specific. However, some measure of the quantity can be recognized through consideration of the number and types of bibliographies, periodical indexes and specialized reference works now available on the subject.

A. Published Works

Both published and archival works are necessary for the film scholar. The published works of most importance to bibliographic (and filmographic) control are the comprehensive and specialized bibliographies, the periodical indexes and abstracts, sources of biographical information, and quick look-up handbooks and encyclopedias.

1. Bibliographies

Bibliographies of film literature, dating from the early 1920s, have been recorded in Besterman's World Bibliography of Bibliographies. As with most such works, there are three major types: comprehensive, selective, and specialized.

The most important of the comprehensive bibliographies of film literature are the following:

British Film Institute, London. Catalogue of the Book Library of the British Film Institute. Boston: G. K. Hall, 1975. 3 vols.

Manz, H. P. (ed.) Internationale Filmbibliographie.... Schweizerische Gesellschaft für Filmwissenschaft und Filmrecht. Zurich: Hans Rohr, 1963- . Irregular supplements.

Mitry, Jean (ed.) Bibliographie Internationale du Cinema et de la Television. Paris: Institut des Hautes Etudes Cinematographiques, 1966- . In progress.

New York Public Library. Research Libraries. Catalog of the Theatre and Drama Collections. Part II: Theatre Collection: Books on the Theatre. Boston: G. K. Hall, 1967. 9 vols. Supplemented by Bibliographic Guide to Theatre Arts: [year]. Boston: G. K. Hall, annual.

University of California, Los Angeles. Theatre Arts Library. Motion Pictures: A Catalog of Books, Periodicals, Screen Plays, and Production Stills. Boston: G. K. Hall, 1973. 2 vols.

Vincent, Carl; Redi, Riccardo; and Venturini, Franco. Bibliografia Generale del Cinema/Bibliographie Generale du Cinema/General Bibliography of Motion Pictures. Rome: Edizioni dell'Ateneo, 1953.

In order to allow an easy comparison of the scope and approach of these works, a table summarizing the important features of the works follows.

Table 3

Comprehensive Film Literature Bibliographies

Author	Publication Date(s)	Number of Entries	Arrangement	Comments
BFI	1975	20,000 w/o periodicals	UDC	One of world's major collections. International in scope. AU and TI indexes.
Manz	1952-1965	---	Broad Classif.	Lists reference books, film history, biography, technique, scenarious, journals. Some annotations.
Mitry	1966+	7 volumes projected	Broad Classif.	Separate volumes for various language groups. Works of Europe & the Americas. A union catalog of Paris library holdings.
NYPL	1967+ annual supps.	23,500 TIs in basic work	Dictionary	Scope includes all theater arts. Books, articles, periodicals, microforms, dissertations.
UCLA	1973	7580 vols. +special collections	Author	Both primary and secondary sources.
Vincent	1953	---	Broad Classif.	Aims at international comprehensiveness. Includes books, articles, parts of books, etc. All languages.

AU=Author TI=Title UDC=Universal Decimal Classification

There are many annotated and/or selective bibliographies on film literature. Most of these are more akin to guides to the literature of film study than being straight bibliographies; they provide some of the best selective guides for the various aspects of film study. Such works include the following:

Bukalski, Peter J. (comp.) Film Research: A Critical Bibliography With Annotations and Essay. Boston: G. K. Hall, 1972.

Chicorel Index to Film Literature. Vol. 22 & 22A. New York: Chicorel Library, 1975.

Christeson, Frances M. A Guide to the Literature of the Motion Picture. Berkeley: University of California Press, 1938.

Cohen, Joan. "A Visual Explosion: The Growth of Film Literature," Choice 10 (March 1973) 26-40.

Freeman, Michael Stuart. "Guide to the Bibliographic Sources on Film Literature," RQ 13 (Summer 1974) 308-312.

Gottesman, Ronald and Geduld, Harry M. Guidebook to Film: An Eleven-in-One Reference. New York: Holt, 1972.

Kula, Sam. "The Literature of Film Librarianship," Aslib Proceedings 14 (April 1962) 83-93.

Limbacher, James L. A Reference Guide to Audiovisual Information. Ann Arbor, Mich.: R. R. Bowker, 1972.

MacCann, R. D. "Reference Works for Film Study" in Performing Arts Resources, Vol. 2, pp. 57-68. New York: Drama Book Specialists, 1976.

Manchel, Frank. Film Study; A Resource Guide. Rutherford, N.J.: Fairleigh Dickinson University Press, 1973.

Poteet, G. Howard (comp.) The Compleat Guide to Film Study. Urbana, Ill.: National Council of Teachers of English, 1972.

Rehrauer, George. Cinema Booklist. Metuchen, N.J.: Scarecrow Press, 1972.

Richmond, Neal W. "A Reference Collection on the Moving Picture," Bulletin of the New York Public Library 53 (June 1949) 263-273.

Samples, G. How to Locate Reviews of Plays and Films; A Bibliography of Criticism From the Beginning to the Present. Metuchen, N.J.: Scarecrow Press, 1976.

Sheahan, Eileen (ed.) Moving Pictures: A Bibliography of Selected Reference Works for the Study of Film.... New Haven, Conn.: Yale University Library, 1973.

Table 4

Selective and/or Annotated Film Literature Bibliographies

Author	Publica. Date	Number of Entries	Arrangement	Comments
Bukalski	1972	3000+	Classified	Describes 50 "essential works", lists other titles by broad subject.
Chicorel	1975	3000+	150 broad subjects	Ranges from light biographies to highly technical works.
Christe-son	1938	125	Author	Books important in late 1930s.
Cohen	1973	200+	Author & Bib.Essay	Excellent bibliographic essay, followed by bibliography.
Freeman	1974	42	Author	Annotated. Excellent for sources of foreign film literature.
Gottes-man	1972	1500+	Classified	Books and periodicals listed by broad categories. Excellent for sections on film as art and for criticism.and biographies.
Kula	1962	40+	Bibliog'l Essay	Good discussion of the needs of film libraries.
Limbacher	1972	400	Author	Annotated. Reference works.
Manchel	1973	800+	6 Broad Subjects	Arranged by approaches to the study of film. For advanced film study.
Poteet	1972			
Rehrauer	1972	1500+	Title	Annotated. For the generalist.
Richmond	1949	ca.25	Broad Subjects	Useful for detailed description of basic reference works and early indexing practices.
Samples	1976	175+	Chronolo-gical w/in type of mat.	Chronological arrangement is es-pecially useful. International in scope.
Sheahan	1973	350+	Classified	Annotated. Excellent introduc-tion to key reference and research sources.

There are a number of other, more specialized bibliographies dealing with film literature. The most obvious are those for special types of materials, e.g. dissertations. Recently there have been more listings of books dealing with various special topics of films or about films. Below is a representative sample of this type of bibliography. A complete list of these types of bibliographies can be found in the larger comprehensive bibliographies.

Heinzkill, Richard. Film Criticism: An Index to Critics' Anthologies. Metuchen, N.J.: Scarecrow Press, 1975.

Kowalski, Rosemary Ribich. Women and Film: A Bibliography. Metuchen, N.J.: Scarecrow Press, 1976.

Nachbar, John G. Western Films: An Annotated Critical Bibliography. New York: Garland, 1975.

Powers, Anne (comp. and ed.) Blacks in American Movies: A Selected Bibliography. Metuchen, N.J.: Scarecrow Press, 1974.

2. Periodicals

The most well-known, and perhaps the largest amount of, information written about motion pictures is in periodical form. Initially, most of the writing appeared in the popular press--daily newspapers and weekly or monthly magazines. Publication continues in this form today, but in addition to the popular works, there are a number of serious film periodicals meant for specialists and scholars in the field. The writings in the popular press are not entirely of a frivolous nature; in fact, some of the film critics who write for the popular press are film scholars in their own right. Also, it is often the non-film journals that have articles dealing with film as popular culture or the place of film in society.

Complete and/or core lists of periodicals relating to films are difficult, if not impossible, to come by. A few lists of holdings of major film libraries or archives exist, but these tend to suffer from a parochialism of national

emphasis. There is also the problem that a list including only film or cinema periodicals will itself prove to be incomplete without the addition of the major popular press and related literature, theatre, or art periodicals that include a great deal of writing on films and filmmaking. Only two lists of periodicals devoted solely to motion pictures could be located.

[American Film Institute.] Checklist: Periodicals and Serials Received by the D. K. Feldman Library. 1st. Draft. 1977. (mimeo.)

Répertoire Mondial des Périodiques Cinématographiques/World List of Film Periodicals and Serials. 2d ed. Brussels: La Cinématheque de Belgique, 1960.

The AFI list emphasizes English language works and the Belgian list is too old to be used as a core list. The 17th edition of Ulrich's International Periodicals Directory (New York: R. R. Bowker, 1977) lists 318 titles under the heading: MOTION PICTURES, but, oddly, only 61 of these are on the AFI list (which numbers 111 titles on film) dated the same year. Of the Ulrich titles listed in the earlier Répertoire... there are only 113. This is not surprising as more than half of the Ulrich titles have beginning dates of publication since 1960. In fact, it is interesting to see the development of film periodical publications as represented by the beginning dates of the titles on the Ulrich list.

Table 5

Beginning Dates of Periodical Publications in Ulrich's MOTION PICTURES Section

Date of Beginning of Periodical	Number of Titles	Cumulative Total
1910-1919	5	5
1920-1929	6	11
1930-1939	23	34
1940-1949	29	63
1950-1959	68	131
1960-1969	77	208
1970-1977	82	290

As can be seen from Table 5, more than half of the periodical titles have imprint dates since 1960.

One may also examine the development of periodical indexes devoted to film literature. Of thirteen such indexes, only one was published before 1970. Many of them attempt retrospective coverage, but they are uneven in quality and coverage.

Table 6

Major Periodical Indexes for Film Literature

Index	Dates of Coverage	# of TI Indexed	# of TI on Films
Batty, Linda (comp.) Retrospective Index to Film Periodicals 1930-1971. New York: R. R. Bowker, 1975.	1930-1971	19	19
Bowles, Stephen E. (ed.) Index to Critical Film Reviews in British and American Film Periodicals. New York: Burt Franklin, 1975.	1930-1972	29	29
British Film Institute. Personality and General Subject Index. London: World Microfilms, 1975. 10 reels of 16mm microfilm.	1935-1974	--	--
Film Literature Index.... Albany, N. Y.: Filmdex, annual. Vol. 1 (1973)- .	1973-date	280	147
Gerlach, John and Lana. The Critical Index: A Bibliography of Articles on Films in English, 1946-1973, Arranged by Names and Topics. New York: Teacher's College Press, 1974.	1946-1973	82	22
International Index to Film Periodicals.... New York: R.R.Bowker, annual. 1972- .	1972-date	79	79
MacCann, Richard D. New Film Index: A Bibliography of Magazine Articles in English, 1930-1970. New York: Dutton, 1975.	1930-1970	32+ (pop.mag. also inclu.)	32
Multi Media Reviews Index. Ann Arbor, Mich: Pierian Press, annual. 1970- .	1970-date	214	63
New York Times Film Reviews. New York: New York Times & Arno Press, 1970.	1913-1974	1	1
Salem, James M. A Guide to Critical Reviews: Part IV: The Screenplay.... 2d ed. Metuchen, N.J.: Scarecrow Press, 1976.	1927-1970(?)	ca.50	3

Table 6 con't

Index	Dates of Coverage	# of TI Indexed	# of TI on Films
Schuster, Mel (comp.) Motion Picture Directors: A Bibliography of Magazine and Periodical Articles, 1900-1972. Metuchen, N.J.: Scarecrow Press, 1973.	1900-1972	353	107
Schuster, Mel (comp.) Motion Picture Performers: A Bibliography of Magazine and Periodical Articles, 1960-1969. Metuchen, N.J.: Scarecrow Press, 1971. Supplement 1: 1970-1974.	1960-1974	ca.300	ca.100
Writers' Program, New York. The Film Index, A Bibliography. Vol. 1, The Film as Art. New York: Museum of Modern Art Film Library and H. W. Wilson Co., 1941.	up to 1935	--	--

TI=Periodical Titles

As will be noted from the table above, the indexes that cover the longest range of years tend to index the fewest number of journals, eg. Batty, Bowles, Gerlach, Salem. It is only the more recent indexes that cover a wide range of periodical titles. The two works by Schuster are exceptions to this, but they are not true periodical indexes, being devoted to biographical information only. Of the works covering the more recent literature, the Film Literature Index appears to cover the largest number of film journals, i.e. about half of the number of titles on the Ulrich list. Of these, 57 titles are on the AFI list of periodical titles. The Batty and Bowles works have been criticized for their narrowness in selection of journal titles to be indexed. The Film Literature Index is probably the most comprehensive survey available of the entire spectrum of current periodical writing on film, covering both a large number of specialized film journals and a sizeable number of popular press and subject related journals. The Writer's Program work is the result of a W.P.A. funded project of the 1930s. Only the first volume was produced. Up to 1935,

the work probably is the most extensive list of film articles in English. Unfortunately, data on the number of titles indexed was not available.

As one can see from the titles listed in Table 6, prior to the 1970s there was only one index to film literature. Much of the literature on film that appeared prior to the 1970s in the periodicals of the popular press or as parts of periodicals devoted to other subjects is indexed in other sources. It is the specialized film periodicals that were not well covered prior to 1970. The H. W. Wilson Company publications have indexed articles related to films and motion pictures, but, surprisingly, few of the journals devoted exclusively to film are covered by these indexes.

Table 7

1976 H. W. Wilson Index Coverage of Film Periodicals

Index	# Film Periodicals Indexed
Art Index	6
Business Periodicals Index	1
Education Index	3
Humanities Index	5
Readers' Guide...	0
Social Science Index	0
TOTAL	15

A number of other periodical indexes also cover film literature, but most of them in the same manner as the Wilson publications, i.e. literature that appears in journals that are not exclusively devoted to films and filmmaking. The most notable of the other periodical indexes of this type are:

Abstracts of Popular Culture; A Quarterly Publication of International Popular Phenomena. Bowling Green, Ohio: Bowling Green University Popular Press, 1976- .
Indexes 91 periodicals of which 17 are film journals.

British Humanities Index and Subject Index to Periodicals. London: Library Association, 1915/16- .
Indexes 377 periodicals of which only 1 is a cinema journal.

The Dramatic Index. Boston: G. K. Hall, 1965. (Covers years 1909-1949)
Indexes 152 titles of which 8 are devoted to the film medium.

Guide to the Performing Arts. Metuchen, N.J.: Scarecrow Press, 1960- . Irregular.
Not very complete; usually 4 years late.

International Bibliographie der Zeitschriftenliteratur. Osnabrück: 1896- . (Includes previous titles of this work.)
Indexes 7600 periodicals in German and other languages.

Public Affairs Information Service Bulletin. New York: PAIS, 1914-
Indexes ca. 800 periodicals of which none are solely devoted to films.

There are three additional sources of film literature in the popular press that have no printed index counterparts. These are data bases that roughly parallel the more general of the periodical indexes mentioned above. All are very recent and contain only a few years references. All are devoted to either newspapers or popular magazines; none have exact printed counterparts.

CNI (Canadian News Index). Toronto: Information Access of Toronto, 1977- .
Covers five Canadian dailies: Montreal Star, Toronto Globe and Mail, Toronto Star, Vancouver Sun, and Winnipeg Free Press.

INFORMATION BANK. New York: New York Times, Inc., 1969- .
Covers the New York Times Daily and Sunday editions since 1969, plus 65 other newspapers and popular journals since 1972.

MAGAZINE INDEX. Los Altos, Calif.: Information Access, 1977- .
Covers more than 350 popular publications, including all of the titles indexed by the Readers' Guide.

3. Biographical Information and Handbooks

The need for biographical information about individuals connected with filmmaking--performers, directors, writers, producers, etc.--is basic to the study of film. Tracing an individual's works through the credits of the filmographies that have name approaches can only partially solve the problem. Of special difficulty is the fact that bit players and assistants to writers, directors, etc. rarely are mentioned in the credits, thus a full account of the early development of an individual's career is difficult to find.

The periodical indexes listed in the previous section all include references to biographical information that appears in journal article form of either the popular or specialized nature. In addition to this source, there are a number of specialized directories of biographical information about film personalities. There are also ready reference handbooks that can be used as quick lookups for biographical information about the more well-known personalities.

Among the works specializing in bringing together biographical information about individuals in the film industry, there is great variation in approach. Some works attempt only to verify and connect names and film titles, while others attempt full descriptive biographical information. Some attempt to cover the whole industry, others specialize in either performers, directors, writers, etc. Table 8 gives a list of the major biographical works with some identification of the scope of these publications. Some of the works listed hardly merit the distinction of being called "biographical directories" because of the scanty information included in their entries; however, they are useful for verification and sometimes give an indication of the person's connection with a particular film from which one can seek further information.

Table 6

Biographical Directories of Film Personalities

Publication	Performers	Directors	Writers	Producers	Others	Comments
Filmlexikon Degli Autore e Della Opere. Firenze: Edizioni de Bianco e Negro, 1958-1967. 7 vols.	X	X	X	X	X	Over 50,000 entries. The most comprehensive work available. In Italian.
Hochman, Stanley (ed.) American Film Directors: With Filmographies and Index...New York: Ungar, 1974.		X				Covers 65 Americans. excerpts from reviews. Complete Filmographies.
Koszarski, Richard (ed.) Hollywood Directors, 1914-1940. New York: Oxford University Press, 1976.		X				-not available for examination-
Mitry, Jean. Filmographie Universelle. Paris: Institut des Hautes Etudes Cinematographiques, 1963- . (in progress) 10 vols.		X				Arranged by "ecole". Emphasis on directors. European & American. In French.
Parish, James Robert. Actors' Television Credits, 1950-1972. Metuchen, N. J.: Scarecros, 1973.	X					Compiled from NY City edition of TV Guide. Brief one-line entries.
Parish, James R. and Pitts, Michael R. Film Directors: A Guide to Their American Films. Metuchen, N.J.: Scarecrow Press, 1974.		X				Brief entries.
Sadoul, Georges. Dictionary of Film Makers. Berkeley: University of California Press, 1972.		X	X	X	X	Ca. 1000 personalities represented. No performers included.
Sarris, Andrew. American Cinema: Directors and Directions: 1929-1968. New York: Dutton, 1968.		X				Covers 199 directors, ca. ½ page entries. Filmographies for each.
Truitt, Evelyn M. Who Was Who On Screen. New York: Bowker, 1974.	X					Includes ca.6000 entries. American, British, French who died between 1920 and 1970/
Weaver, John T. Forty Years of Screen Credits, 1929-1969. Metuchen, N.J.: Scarecrow Press, 1970. 2 vols.	X					Merely a name list of actors and actresses with filmographies.
Who Wrote the Movie, and What Else Did He Write ...1936-1969. Los Angeles: Academy of Motion Picture Arts and Sciences, 1970.			X			Lists 2000 authors. Includes awards, foreign film writers and American.

Also useful here are the two works by Schuster indexing periodical information about American film actors and directors. Complete bibliographical references to these works are found in Table 6 on page 47.

A few other works exist of a specialty nature, (e.g. Great Movie Heroes, Great Love Teams, The Tough Guys, etc.) but the information given usually consists of no more than brief one-line entries meant for verification.purposes. Other sources of biographical information can be found in the usual comprehensive biographical directories of people in the news such as: Current Biography, Biography Index, and similar works.

The more well known personalities can be found in the numerous handbooks, dictionaries and encyclopedias of films that have information of a biographical nature as well as information about well-known films and filmmaking of all sorts. Most of these works are A to Z guides of brief encyclopedic type entries. The more well-known of these works appear in Table 9.

Table 9

Film Handbooks, Dictionaries & Encyclopedias

Publication	Comments
Bessy, Maurice and Jean-Louis Chardans. Dictionnaire du Cinéma et de la Television. Paris: Jean-Jacques Pauvert, 1965- . 5 vols.	French language work. Entries vary from 1 line to 6 pages. Includes people, films, associations, terminology, etc. Photos, charts.
Boussinot, Roger. L'Encyclopedie du Cinema. Paris: Bordas, 1967.	French language work. Information on directors, performers, producers, films, cameramen, technicians, writers, critics. International in scope.
Focal Encyclopedia of Film and Television Techniques. London: Focal, 1969.	Ca.1600 articles and short definitions. British and American practices. Intended for the professional.
Halliwell, Leslie. The Filmgoer's Companion. 4th ed. London: MacGibbon & Kee, 1975.	For the general public. Entries for actors, directors, producers, technical terms, general topics, films, etc.
International Encyclopedia of Film. New York: Crown, 1972.	International in scope. Concerned with film as an art. Includes biographies, histories, technical terms, films, etc.

Table 9 con't

Publication	Comments
Michael, Paul. American Movie Reference Book; The Sound Era. Englewood Cliffs, N.J.: Prentice-Hall, 1969.	A dictionary of performers, directors, producers, and films. Guide to film awards from 1927 to 1969. Highly selective.
Oxford Companion to Film. New York: Oxford University Press, 1976.	Entries range from biographies to definitions of technical terms. Film entries give major credits.

There are numerous other commercial works consisting of directories, almanacs, and statistical guides meant for the business side of filmmaking, but they are not within the scope of this paper.

B. Archival Works.

Access to archival materials about filmmaking is essential for film scholars. A very interesting discussion of the role of film archives in providing this specialized information was given by Raymond Fielding in a 1967 issue of American Archivist. Fielding discusses five different dimensions of film study and the various information requirements that are of interest to the archivist of each: 1) The study of film as art. Here, the scholar is concerned with the biographies of the players and personalities in order to reveal the educational, social, political and psychological elements out of which that personality is fashioned. There is thus a need for collections of the papers, letters, diaries, memos, etc. of film personalities. 2) The study of film as a corporate art. Here, the need is to record all the principle workers on a film--directors, costume designers, editors, music composers, etc.--and to consider the interaction between the various elements as they work to produce a unique work. 3) The study of film as a composite art. The film is seen as a sum total of what it borrows from other arts--from the

graphic, the pictorial and photographic arts, from literature and drama, from dance, music and architecture. Here, archival collections must include scripts and scenarios, costume sketches, set blueprints, production photos, lighting charts, music scores, etc. 4) The study of film as a business. The fact that filmmaking is a speculative business requiring enormous audiences makes it an interesting study. Film archives must thus collect a variety of records about financial, labor-management, and promotional affiars. Finally, 5) The study of film as a technical art. Here, there is a need for studies of the history of technological development as it affects film. Interesting works as to how the invention of sound affected the art of the film or how the development of various lighting techniques has led to more artistic approaches to filming are the type of studies resulting from this approach. (Fielding).

Thus the acquisition goals of the motion picture archives must consider the following: the collection of scripts and screenplays, the collection of still photos (of production, publicity, location, shots, crew at work, make-up, etc.), the collection of production records and labor-management records, the collection of sketches (of art director models, of story boards, of the costumes, of set designs, etc.). Another discussion of the role of the film archivist is given by Vlada Petric in Film Library Quarterly. Petric's concern is the various approaches of the film historians (e.g. stylistic, auteuristic, comparative, impressionistic, etc.) as they relate to the scholars' informational needs. (Petric)

It is easy to see that special acquisition and cataloging problems are involved with these types of materials. There is an interesting introduction to the work of Wheaton and Jewell (cited previously) about the efforts they had to make to salvage film records which were scheduled to be destroyed by some of the major film companies. (Wheaton & Jewell). The development of film

archives is still a relatively new undertaking. There are very few such archives in the United States. Among the largest and most well-known collections are the ones given in Table 10.

Table 10

Major Film Archives of the United States

Archive	Date Founded	Special Collections
Academy of Motion Picture Arts & Sciences. Margaret Herrick Library. Beverly Hills, California	1927	Includes 905 VF drawers of motion picture stills, patents, clippings, posters, scrapbooks. Special records of biographical materials on industry personnel.
American Film Institute. Charles K. Feldman Library. Beverly Hills, Calif.	1969	Motion picture and television scripts, oral history and seminar transcripts, film festival information, 4600 VF drawers of clippings.
Anthology Film Archives. New York, New York	n.a.	Avant garde film. Biographical files, stills and audiotapes of lectures.
Canadian Film Institute. Canadian Film Archives. Ottawa, Ontario, Canada	1961	150,000 stills, posters, programs, etc. Large collection of uncataloged VF materials. Now preparing microfiche set of VF materials.
Dell Publishing Company. New York, New York	1936	174 VF drawers of movie personality photos and biographies. 34 VF drawers of production stills.
Free Library of Philadelphia. Films Department. Philadephia, Penn.	1958	1,250,000 uncataloged pictures, playbills, broadsides, billboards, photos, portraits, programs, posters, albums.
Institute of the American Musical Library. New York, New York	1972	Playbills, stills, sheet & vocal scores, silent film footage, musical scripts, unpublishes MSS of theatre productions, audiotapes of motion picture soundtracks.
Library of Congress. Prints & Photos Division. Motion Pictures Section. Washington, D.C.	n.a.	Archival collection of contemporary motion pictures (1942-date), paper-print collection (1897-1915), early motion pictures, AFI collection. Stills, posters, scripts and continuities.
Museum of Modern Art. Film	1968	200,000 clippings, 3,000,000 stills, 1200 scripts.

Table 10 con't

Archive	Date Founded	Special Collections
New York Public Library. Performing Arts Research Center. Theatre Collection. New York, New York	1931	2,000,000 photos and cinema stills. 205 reels of video tapes, 1000 VF drawers of clippings and programs, 40 VF drawers of letters and photographs.
University of California, Los Angeles. Theatre Arts Library. Los Angeles, Ca.	1947	Ca. 200,000 production stills and portraits, 5000+ screenplays, 2700+ TV scripts, 1700+ radio scripts, slides, clippings, programs, posters, film festival programs.
University of Southern California Library. Los Angeles, California	n.a.	Notes and financial records, correspondence, screenplays, publicity material from Hal Roach and Universal Studies.
University of Wisconsin. Center for Film & Theatre Research. Madison, Wis.	1960	United Artists Corporation records (1919-1951). RKO library of monographs, film leaflets, programs, stills.

The collections vary as to the amount of cataloged materials. Many have large collections that are completely uncataloged.

Recently there have been some efforts to aid in the problems of accessibility to archival materials. In 1974 the National Endowment for the Arts awarded a grant to the Film and Television Study Center of Southern California to compile a union catalog of motion picture and television manuscript and special collection throughout the eleven Western states. The Study Center is a consortium of the following institutions: University of Southern California, University of California, Los Angeles, Loyola University, the Academy of Motion Picture Arts and Science, the American Film Institute, the Los Angeles County Museum of Art, the Television Academy and FILMEX. Presumably, this work is still in progress. ("Union Catalog...")

C. Classification of Literature About Films

Most film libraries do not classify films themselves other than by some form of broad subject heading in printed catalogs. Due to the non-browsing nature of the materials, shelf arrangement of films is most often by accession number. Literature about films, on the other hand, is usually classified. (Steele) Libraries of cinema literature which belong to larger library institutions often must accept the classification systems of the parent institution--usually either the Dewey Decimal System or the Library of Congress Classification system in the United States, and often the Universal Decimal Classification system abroad. Of the two largest university library cinema literature collections in the U.S., UCLA and the University of Southern California, one uses LC and the other Dewey. Even the smaller, independent collections seem to depend on these established classification systems as the basis for their shelf arrangement.

Despite their wide use, both the Dewey and LC systems have limitations in their handling of film literature. Film did not exist at the time Dewey conceived of his system and LC, likewise, did not consider it in the development of its codes. Examples of the earliest treatments of motion pictures by these two systems are shown below in Figure 9.

Figure 9

Early Dewey and LC Classification Schedule Entries for Motion Pictures

Dewey 13th (1932)

790 **Amusements** For ethics of amusements, see 175

791 Public entertainment

Including summer resorts, amusement parks and museums distant from standpoint of public entertainment

For wrestling and other athletic sports see 796.8. For customs see 394

.1 **Traveling shows**

Circuses, menageries, jamboree, tightrope walkers, rope dancers, ventriloquism, minstrel shows

For private performances see 793. For circuses see 791.3

.2 **Concerts Floral games**

Music and poetry competitions

.3 **Circuses**

Hippodromes, horse shows, equestrian games

→ .4 **Panoramas Magic lanterns Moving pictures**

Class here general works on moving pictures as entertainment. For biography see 791. For moving pictures as method of education see 371.335

.5 **Waxworks Miniature theaters Shadow pantomimes**

Marionets, puppets, Punch and Judy

.6 **Public fêtes**

Fairs, pageantry, historic pageants, Mardi Gras, parades, carnivals, illuminations, fireworks

.7 **Public games and sports**

Jousts, errant pairs, see-saws, swings, merry-go-rounds, roller coasters, rinks

.8 **Menageries Traind animals**

Animal sports. Combats between and against animals; wrestling bears, bull-fights, dog fights, baiting badgers, rat and rat fights, cock fights, etc.

LC (1915)

	FN	DRAMA	FN
		Special types.	
		Ballet—Continued.	
		Special.	
	1990	By place, A-Z.	
	1991	By troupe, company, etc., A-Z.	
		Biography, see GV 1785.	
		Elssler, Vestris, etc., in ML 419	
→		**Moving-picture shows.**	
	1993	Periodicals.	
	1994	General works.	
		.A1-5, Documents.	
	1995	General special.	
	1996	How to write "photo-plays."	
	1997	Plays, Scenarios, etc.	
	1998	Miscellaneous: Directories, Catalogs, etc.	
		Dramatic representation. The theater.	
		Periodicals.	

In the adaptations to the handling of film literature, there are both plusses and minuses in the two systems. In the Dewey system, cinema is a subdivision of public entertainment, which is a division of the fine arts. In this hierarchical system, cinema is on a par with "circus" with its allocation of a single number from which to expand. Radio and television are also part of this single number 791.4. The disadvantage is obvious; the expansions beyond the decimal point sometimes extend up to nine digits. And even with this expansion, the cinema literature is found in many different Dewey sections, e.g. 778 for photography, 808 for moving picture plays, 791 for cinema history, etc. Cinema, called "Moving Picture Shows" first appeared in the LC Classification scheme in 1915. In the LC system, it is not classified as an art, but is under PN which is for language and literature. Under PN it has four numbers to expand, from 1993 to 1996. After the decimal point this number sometimes swells to seven, eight or nine numbers and letters. The system may be used effectively, however, if classifiers avoid excessive open-endedness.

Figure 10

Expansions of LC and Dewey Schedules for Motion Pictures

Dewey 18th (1971)

791	*Dewey Decimal Classification*	791
.4	**Motion pictures, radio, television**	
.43	Motion pictures	
.430 1–.430 9	Standard subdivisions	
	Except for 791.430 78, apply the extended meanings of 792.01–792.09, e.g., make-up for motion pictures 791.43027	
	Class types of presentation [*formerly* 791.43022] in 791.433	
.433	Types of presentation [*formerly* 791.43022]	
	Examples: home and amateur films, cartoon films	
	Class specific films in 791.437, animated cartooning in 741.58	
.435	Kinds of motion pictures	
	Class specific films in 791.437	
.435 2	Dramatic films (Photoplays)	
	Class texts of plays in 800	
.435 3	Educational and documentary films	
	Including newsreels	
.437	Specific films	
	Description, critical appraisal, production scripts	
	Arrange alphabetically by title of film	
.438	Bibliographies and catalogs of films	
	[of this number is optional; refer 010]	
.44	[illegible]	

PN	
1993	
	.3
	.4
	.45
	.5
	.7
	.75
	.8

LC (1974)

Motion pictures.
Cf. BV1643, Motion pictures in the church.
NC1765, Animated cartoons.
PN2071.M7, Motion-picture acting.
TR845-899, Photography.
Periodicals and societies.
Yearbooks.
Museums, exhibitions, festivals, etc.
Dictionaries.
History.
Including finance.
.A1A-Z General.
.A3A-Z By region or country, A-Z.
e.g. .E8 Europe.
.R9 Russia.
.R92 Local, A-Z.
e.g. .R92T3 Tajikistan.
.R92U5 Ukraine.
.U6-8 United States.
.U6 General works.
.U65 California. Hollywood.
.U7-8 Other local.
Study and teaching.
Cf. TR852, Photography of moving objects.
General works.
Audiovisual aids about motion pictures.
By country, A-Z.
Under e[illegible]using two suc[illegible]utter
[illegible]rks.

The American Film Institute Library uses a modified version of the LC schedule, primarily expansions of the PN and TR sections. Special categories are made for scripts, filmographies, unpublished screenplays, biography, bibliography, etc. within the PN schedule. The TR schedule is expanded to include the technicalities of production, industry, acting, cinematography, and its related subjects of costume design, directing, editing, make-up, etc. The particular changes refer primarily to the inclusion of biography and bibliography in the PN whereas in the original LC schedule these are with theater and the Zs (bibliography) respectively. The AFI still recognizes some problems with their expansion (e.g. censorship is separated from "Film and Society") but, as it is, it is considered to be an improvement over the original.

Figure 11

AFI Adaptation of the LC Schedule in the TRs

AFI (1977)

Film/TV Documentation Workshop
Classification Scheme for Motion Pictures used at
The American Film Institute, Charles K. Feldman Library

.6	Pre-production planning
	A1-5 Reference form divisions (see TR 845)
	A6 Histories
	A7 General
	A8-Z8 Special topics: cutter by topic: eg. casting, budgeting, locations, research, etc.
TR 848	Motion Picture Production
	A1-5 Reference (prefer TR 845 generally)
.2	Technical histories
.3	General production
.4	Special types of films:
	A1-Z8 Cutter by type: eg. Documentaries, educational, industrial, medical, scientific, etc.
TR 850	Acting
	A1-5 Reference
.2	Histories
.3	General
.4	Special topics: pantomime, stunts
TR 853	Animation
	sub-divide as Acting ← technical aspects, Walters go in TR
TR 855	Art Direction
	sub-divide as Acting
TR 859	Cinematography
	A1-5 Reference
.22	Histories
.23	General
.24	Special types of cinematography
	A1-5. Reference
	B-Z Special types: cutter by type: eg. aerial, underwater, microscopic
.25	Special topics:
	A1-Z8 cutter by topic: eg. color cinematography, lighting, sensitometry, time-lapse cinematography
TR 859.3	Cinematography: Cameras
	A1-5 Reference
.32	Histories
.33	General
.34	Special types of cameras:
	A1-Z8: cutter by topic: eg. Arriflex, Bolex, etc.

LC (1971)

TR	PHOTOGRAPHY
	Cinematography. Motion pictures - Continued
147	Dictionaries and encyclopedias
.5	Directories
.8	History
	Biography
	Inventors, projectionists, etc.
	Actors and actresses, see PN2287, etc.
	Producers, directors, etc., see PN1998.A2-3
149.A1A-Z	Collective
.A2-Z	Individual, A-Z
	General works
150	Treatises
151	Elementary and juvenile works
.8	Tables, calculations, etc.
152	Study and teaching
	Special photographic processes
153	Color cinematography
	Three-dimensional motion pictures
	True 3-D and simulated 3-D
154	Stereoscopic motion pictures
	Including general works on 3-D's
155	Wide-screen processes
157	Time-lapse photography
158	Trick cinematography
178	Motion-picture machines
180	Motion-picture cameras. Cinematograph
182	Electronic cameras. Television cameras
183	Special makes of motion picture cameras, A-Z
	e. g. .P6 Polex
185	Other special machines
	Kinetoscope, phot[illegible]ograph, etc.
	Motion-picture films
186	General works
.2	Processing of exposed film
.3	Preservation

Both the Academy of Motion Picture Arts and Sciences (AMPAS) Library and the Museum of Modern Art (MOMA) Libraries use a modified Dewey expansion. At first glance MOMA's classification scheme doesn't look like Dewey at all, but its structure is based on that of Dewey. Examples of the same section of all three schedules are given below.

Figure 12

AMPAS and MOMA Adaptations of the Dewey Schedule

AMPAS

.438 Films in science, medicine and dentis
.439 Documentary films
791.440 Production in general - artistic
.441 Direction
.442 Art direction - set design, etc.
.443 Acting
.444 Photography - composition and directio
.445 Color - theory and application
.446 Music - composition and theory
.447 Costume design
.448
.449
791.450 Production in general - technical (sala
.451 Photographic processes - laboratory, et
.452 Lighting - lighting units, kinds of light,
.453 Color processes

MOMA

TECHNIQUE*

84 General
84.5 Technique of making a specific
84.9 Professional qualifications; h
movies

AC84 Acting
AN54 Animation
CI49 Cinematography
CO71 Color
DE46 Design
Costume and scenery only. For
camera work, SEE Photography.
DI82 Direction
ED48 Editing
LA11 Laboratory
MA28 Make-up
MU97 Music
For musical accompaniment, as pr
SEE 93.56.
PH56 Photography
Includes lighting as a part of
SC61 Scenarios
For writing of photoplay SEE WR
SO84 Sound
For sound, as part of projection, L
TE33 Television
WR93 Writing

Dewey

791 *Dewey Decimal Classification*

.4 Motion pictures, radio, television
.43 Motion pictures
.430 1–.430 9 Standard subdivisions
Except for 791.430 22, apply the extended
792.01–792.09, e.g., make-up for motion
Class types of presentation *formerly* 79
.433 Types of presentation *formerly* 791.4
Examples: home and amateur films, cartoon
Class specific films in 791.437, animated cartoo
.435 Kinds of motion pictures
Class specif films in 791.437
.435 2 Dram (Photop

792.022–792.028 Handbooks, technique, equipment, materials
Class comprehensive works in 792.02, miscellany
.022 Types of stage presentation
Including municipal theater, showboats
.022 2 Amateur theater
.022 3 Little theater movement
.022 4 Summer theater
.022 6 Children's theater
.022 8 Arena theater (Theater-in-the-round)
.023 Supervision
.023 2 Production
.023 3 Direction
.023 6 Programing
.025 Setting
Scenery, lighting
.026 Costuming
.027 Make-up
.028 Acting
Including impersonation, improvisation, use of exp
and gestures, stage fright

The British Film Institute and the Canadian Film Institute libraries both use the Universal Decimal Classification. They have expanded versions of the UDC with auxiliary numbers for materials not dealing specifically with film. An example of the UDC expansion is given below.

Figure 13

BFI/CFI Expansion of UDC Schedule

791.48	**AESTHETICS AND CRITICISM** (Includes film in relation to the arts - combine as necessary by sign of relation)
.481	Principles of film criticism - theory
.1	Teaching of film appreciation
.482	Criticism of the film in general (When necessary, subdivide chronologically &/or geographically)
.483	Criticism of various aspects of film - e.g. Cartoons, comedy, etc. (Add the appropriate special auxiliary number if necessary) (Place here only if the emphasis is on criticism).
.484	Criticism of work of specific film personalities see also 92 (Alphabetize by name)
.487	Criticism of specific films
791.49	HISTORY
.491	Early history of pre-cinema
.492	History of the film in general (When necessary, subdivide chronologically &/or geographically)
	N.B. For the history of specific aspects of the film - e.g. sound, music, etc. - put under that specific aspect using the auxiliary number (091).

A copy of the UDC original schedule was not available for comparison.

The Fédération International des Archives du Film has been working on its own recommended classification scheme for film literature. It is perhaps the most ambitious film literature classification project attempted to date. A draft version of this scheme was produced in April 1977. (Moulds) The principle designer of the system is Michael Moulds of the Canadian Film Institute. The aim of his scheme was to start with the specifics and work toward the general works. The classification scheme is extremely detailed. An outline of its major categories and a sample of its expansion of one section is shown in Figure 14.

Figure 14

FIAF (Draft) Classification Schedule for Film Literature

OUTLINE

F0 REFERENCE AND GENERAL MATERIAL

01 Bibliographies
02 Filmographies
03/08 Encyclopaedias, yearbooks etc
09 Overall views

F1 INSTITUTIONS. FESTIVALS. CONFERENCES

11 Specific film institutes, archives
12 Film production libraries
13 Non-profit corporate bodies. Associations. Councils
14 Film societies
15 Festivals and awards
16 Conferences
17 Trade fairs and exhibitions

F2 FILM INDUSTRY: ECONOMICS, PRODUCTION

20 General questions (economics)
21 Production
22/25 Technical aspects of production

F3 DISTRIBUTION. EXHIBITION

31 National distribution
32 Distribution in other countries
33 Promotion
34 Special screenings
35 Exhibition
37 Release
38 Cinemas
39 History of distribution, exhibition

F4 SOCIETY AND CINEMA

41 Influence of cinema on society
42 Influence of society on cinema
43 Law and cinema
44 Censorship
45 Various factors in, or their influence on, cinema and the film
46 Sociology of cinema
49 Use of film

F5 EDUCATION

51 Film study. Teaching of film appreciation
53 Materials for teaching film
54 Film book publishing and selling

F6 AESTHETICS. THEORY

60 Aesthetics in general
61 Film in relation to the other arts
62 General theories and aesthetic studies of the cinema
63 Aesthetics of particular elements of film
64 Movements
65 Psychology. Perception
67 Criticism

F7 HISTORY. GENRES. SPECIFIC FILMS

70 General histories
71 Histories of individual countries
72/78 Genres. Types
79 Individual films

F8 BIOGRAPHY

80 Collected biography
802 Collected biography by professions
81 Individual biography
82 Collectives

F9 MISCELLANEOUS. SPECIAL COLL

92 Publications for children
93 Varia
94 Source material
96 Literature written by film personalities
97 Literature with film as theme or background
98 Memorabilia
99 Special collections

Although using a decimal system of sorts, it is not traditionally hierarchical in concept. Seemingly working in the reverse of a hierarchical system, it begins with rather specific works and subjects and leads up to the more general works in each category. Note in particular the sections on Distribution (F3) and Aesthetics (F6) in the "Outline". Throughout, parts of the scheme subdivide by UDC using the colon as the separator rather than the decimal point.

See example in Figure 15. The extreme detail may be very difficult to handle for a classifier; note the very detailed breakdown of categories in the example in Figure 16.

Figure 15

FIAF Combination With UDC

F6 AESTHETICS. THEORY

F60	Aesthetics in general. Theories of art in whi not the predominant element
61	Film in relation to the other arts. By UDC (...
:72	Architecture
:741.5	Comic strips
:75	Painting
:77	Photography
:78	Music
:792	Theatre
:793.3	Dance. Cf F224.31
:8	Literature
:8-1	Poetry
:8-31	Novel
611	Film in relation to television
62	General theories and aesthetic studies of cinem
.01	Scholarship
620	Individual theories
621	Auteur theory
623	Theories on the structure, form and
624	Structuralism
625	Semiology
626	Iconography
627	Treatment of time and space
.5	Mora-champ
63	Aesthetics of particular elements of film
631	Stylistic (cliché, 'bad taste', kitsch, schma

Figure 16

Extreme Detail of FIAF Schedule

23	Cinematography
231	Filming environment. Locations. Studios. Cf F2
.3	Tropical
.4	Polar. Snow. Bad weather
.5	Underwater
.6	High altitude. Mountains
.7	Underground. Caves. Mines
.8	Aerial. Space
.9	Other locations
232	Lights. Lighting. Cf F632.32
.1	Daylight
.2	Night filming
.3	Lighting equipment
.31	Floods. Spots. Other lighting units
.32	Rigging. Stands
.33	Power supply for lighting
.34	Lighting control. Dimmers
.35	Reflectors
.9	Light measurement. Exposure calculation
233	Cameras. Camera operation
.1	Camera mechanisms. Magazines
.141	Stop motion. Time lapse cinematography
.143	High speed cinematography. Slow motion
.2	Viewfinders
.3	Lenses. Focus. Depth of field
.4	Filters
.51	Camera mounts. Dollies, cranes etc.
.52	Camera movement. Pans, tracking etc.
.53	Hand held camera operation
.7	Camera position. Close-up, long shot etc.
234	Film size and composition
.1	Format. Gauge
-1	Small format. Sub-standard
-108	8mm
-108S	Super-8
-109.5	9.5mm

FIAF's classification scheme is still in draft form. It was recently presented publically at a Documentation Workshop at a Conference on Film Literature, sponsored by the American Film Institute and UCLA in 1977. (Moulds) The extreme detail and thoroughness of coverage should be valuable for handling materials in specialized and archival collections of film literature.

Activity toward the development of vocabulary control in subject headings used for indexing film literature has not been written about to the same degree as the development of the classification schemes. The Guide to Subject

Headings Used in the ... Catalog of the Library of Congress (LCSH) is in wide use, but even here, there is a need for an update in terminology. The main headings MOVING PICTURES and CINEMATOGRAPHY have been used since the beginning. The same terms are used in the Sears List of Subject Headings. Use of MOTION PICTURES would probably be closer to current terminology. Reference was found to only one special thesaurus of film literature terminology, but this work was meant for small audiovisual collections and the terminology is much too broad to be of use for specialized film libraries. In a sense, the sample index to FIAF's classification scheme could serve as a basis for the development of a controlled vocabulary for subject headings on film literature. An excerpt from this index is shown in Figure 17.

Figure 17

Excerpt from FIAF Classification Schedule Index

B films	F73[illegible].1
Back projection	F2[illegible].9
Bad guys	F451-013
Bad taste:Aesthetics	F[illegible].5
Bad weather filming	F[illegible].4
Ballet films	F751.[illegible]
Baroque:Aesthetics	F[illegible]51
Bars:Film composition	F[illegible]4
Belgium:Film history	F71[illegible]
Best films:Criticism	F[illegible]
Bibliographies	F01
Big studios:Film production	F210.1
Biographic indexes:Collections	F117.1
Biographical movies	F74[illegible]
Biography	F[illegible]
Black & white cinematography: Aesthetics	F[illegible]
Black & white processing	F251-5
Black & white systems	F235.1
Black power films	F746(=96)
Blow-ups:Laboratories	F254.1[illegible]
Boat racing films	F75[illegible].1[illegible]
Book reviews	F019
Book-trade catalogues	F018
Books:Archive collections	F115.1
Books(film):Publishing	F54
Books of the film	F79A/[illegible]
Booms	F244.[illegible]
Box office:Release	F57[illegible]
Box office management	F581.3
Box office re[illegible]	F[illegible]

IV.

SUMMARY

The bibliographic (and filmographic) control of film literature is for the most part weak and incomplete. The major strengths are in the recent film catalogs of the AFI and the BFI and in the efforts of Unesco to make known the need for preservation and documentation of films throughout the world. The adaptations of the MARC format by LC for the cataloging of motion pictures in the U.S. and the BFI use of PRECIS subject indexing in the U.K. possibly point to the development of more automated control in cataloging and indexing motion pictures. Also, the automated production of the new AFI catalogs may bring wider use than originally intended. There is the possibility that such records could eventually be used in the future for bibliometric (filmometric?) studies on the history and/or sociology of films.

The published monographic literature on films seems to be fairly well covered in a number of comprehensive and specialized bibliographies. The real weakness is in the coverage of periodical literature, especially in the listings of serial titles themselves. Currently there is no adequate guide to the specialized serials for film study. As for retrospective indexing of film literature in periodical form, the situation is rather sketchy. The indexes with the largest number of years of coverage are the ones that index the fewest titles and/or are the most selective in their choice of, and coverage of titles. It is only since 1970 that there has been good comprehensive index coverage of periodical literature.

Biographical information about film personalities is also rather weak although part of the problem lies in the nature of the medium itself. Ready

reference verification guides between film personality names and film names are being produced with greater frequency. Biographical directories of film directors and the more well-known performers are fairly well covered in some special directories, but other filmmaking personnel such as writers and producers and the lesser known performers are not treated with the same concern.

The real gap in film literature is in the collecting and cataloging of filmscripts or screenplays. Extensive collections of such are sparse and even those that exist are often not cataloged. The acquisition and recording of archival materials of all sorts about the production of films are also areas of concern. State-of-the-art guides do not appear to exist in any form.

Most gratifying in the recent years is the work of the Federation International des Archives du Film which, through its members (including the American Film Institute, the British Film Institute, etc.), is working on the problems of documentation, preservation and access through union catalogs. Though in existence since 1938, only in recent years has FIAF been taking such an active role and making its presence both felt and desired.

BIBLIOGRAPHY

Note: Only references for which full bibliographic information was not given in the text of the paper are included here.

Bukalski, Peter J. (comp.) Film Research: A Critical Bibliography With Annotations and Essay. Boston: G. K. Hall, 1972.

Clugston, Katherine W. "Anglo-American Cataloging Rules: Film Cataloging at the Library of Congress," Library Resources and Technical Services 13 (Winter 1969) 35-41.

Cohen, Joan. "A Visual Explosion: The Growth of Film Literature," Choice 10 (March 1973) 26-40.

Conference on International Standards for Film Cataloging, Whittall Pavilion, Library of Congress and Congressional Hotel, May 11 and 12, 1953. Summary Report.... Washington, D.C.: 1953.

Fielding, Raymond. "Archives of the Motion Picture: A General View," American Archivist 30 (July 1967) 493-500.

Gifford, Dennis. The British Film Catalog, 1895-1970: A Reference Guide. New York: McGraw Hill, 1973.

Grenfell, David. "Standardization in Film Cataloging," Journal of Documentation 15 (June 1959) 81-92.

Horner, John L. Special Cataloging. London: Clive Bingley, 1973. Chapter on "Films", pp. 137-190.

Klaue, Wolfgang. "Cataloguing in Film Archives," in International Conference on the Cataloguing of Audiovisual Materials, London 1973, pp. 48-50. London: International Film and Television Council, 1975.

Laurence, Frank M. "The Shooting Script: Scholarship and Cinema," American Quarterly 22 (Winter 1970) 912-917.

Ledoux, Jacques. Study of the Establishment of National Centres for Cataloguing of Films and Television Programmes. Paris: Unesco, 1963.

Moulds, Michael. Classification Scheme for Film Literature; [Federation International des Archives du Film]. (Draft) London: April 1977.

Palmer, Joseph W. "The British Film Institute: Resources, Publications, Services," Special Libraries (September 1977) 313-319.

Petric, Vlada. "Approaches to the History of Film; The Archivist Plays a Central Role," Film Library Quarterly 6 (Spring 1973) 7-12.

Quinn, Christie. "Running a National Filmography," in International Conference on the Cataloguing of Audiovisual Materials, London 1973, pp. 67-71. London: International Film and Television Council, 1975.

Rose, Ernest D. "Computer Implications for the Coding of Moving Images," in International Conference on the Cataloguing of Audiovisual Materials, London 1973, pp. 79-82. London: International Film and Television Council, 1975.

Steele, Robert Scott. The Cataloging and Classification of Cinema Literature. Metuchen, N.J.: Scarecrow Press, 1967.

"Union Catalog of Film, TV Manuscripts: The National Endowment for the Arts has Awarded a Grant to the Film and Television Study Center of Southern California to Compile a Union Catalogue," FNLA Quarterly 39 (October 1974) 22.

Wheaton, Christopher D. and Jewell, Richard B. (comps.) Primary Cinema Resources: Index of Screenplays, Interviews and Special Collections at the University of Southern California. Boston: G. K. Hall, 1975.

Zucker, Phyllis. "The American Film Institute Catalog Project," in Performing Arts Resources, edited by Ted Percy. Vol. 1, pp. 147-152. New York: New York Drama Book Specialists/Publishers, 1975.